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ABSTRACT

The fourth edition of a guide originally prepared in 1964, this publication is designed to meet the need for active competition among students of varying levels of experience in the areas of speech and drama. The co-curricular program outlined is designed for use as a supplement to senior high school instruction and activities. Included in the guide is a history of the development, organization, objectives, and goals of the Speech Arts League; an outline and description of the interschool events sponsored by the league; selected informative materials provided to aid event participants; and a topically divided bibliography. Interschool events include tournaments, seminars, and festivals in problem-solving discussion, oral interpretation, forensics, acting, and debate. An interschool speech arts clinic--offering demonstrations in various speech arts categories to acquaint new students with the field--and a master tournament in which speech arts' students compete for individual recognition in their respective areas are also scheduled. (LG)

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San Diego City Schools Speech Arts League

PARTICIPATION GUIDE: RULES AND REGULATIONS FOR OPERATION OF CO-CURRICULAR SPEECH ARTS ACTIVITIES

San Diego City Schools
San Diego, California
1964
Fourth Edition
1971

PREFACE

The San Diego City Schools Speech Arts League Participation Guide was prepared originally in 1964 at the request of the Senior High Principals' Instructional Conference to meet the need for active competition within the district for students of varying levels of experience in the areas of Speech and Drama. The program is co-curricular and designed to supplement classroom instruction and activities.

In the development of this fourth edition of the Participation Guide, valuable assistance was rendered by the League Executive Council consisting of: Jack Winans, president; Charles Johnson, vice-president; Mrs. Jean Johnston, secretary; Mrs. Sally Hargreaves, treasurer; and Terry Carlson, past-president. Also assistance was given by the following speech arts teachers: Mrs. Diane McGinness, Harry Steinmetz, Mrs. Ramona Barksdale, Miss Cathie Kosel, Joseph White, Mrs. Penny Patten, and Mrs. Anne Archer. The specific revisions were prepared by William de Lannoy, consultant in speech arts, under the supervision of William J. Lyons, Director, Secondary Schools Division.

Dwight E. Twist
Assistant Superintendent
Secondary Schools Division

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INTRODUCTION

Stated simply, our goals in speech arts classes are to gain participation in speech activity wherever it is warranted--for personal fulfillment, for use in the classroom and eventually in the community.

Speaking is directly and indirectly (vocationally and otherwise) useful and essential in our world. It serves personal, social, political, community and economic ends.

We hope that students gain improved ability to think (organize, plan, direct their energies and thoughts); we hope that they will gain improved ability to speak, to communicate what they think, with people!

The goal of the San Diego City Schools Speech Arts League, then, should primarily be to serve as an extension of the speech arts (and other) classes. This is necessary largely to motivate our students, give them incentive and interest in continuing to improve their communication abilities. The league should:

—Provide an outlet for interested and advanced students.

--Provide enrichment both in developing talent and in appreciation of the works of literature and the performances of fellow students.

--Provide for constructive criticism from expert judgment other than the student's regular instructor.

--Facilitate insight by crossing the usual school lines and by providing an acquaintance with the several aspects of oral communication, their similarities and differences.

Much valuable citizen and leadership training can be abetted by the league. The valuable discovery that constructive and directed energies and discipline have social and pleasurable by-products, will doubtless be reinforced.

Progress, growth and improvement in thought and communication ability must be the league's primary, if not sole, function.

ORGANIZATION OF THE SAN DIEGO CITY SCHOOLS

SPEECH ARTS LEAGUE

BYLAWS

SAN DIEGO CITY SCHOOLS SPEECH ARTS LEAGUE

Article I NAME

This organization shall be known as the San Diego City Schools Speech Arts League; hereafter referred to as the League.

Article II OBJECTIVES

Section 1 - Provide for improved communication between classroom teachers of speech and drama.

Section 2 - Provide the student with an opportunity for the discovery and development of personal resources.

Section 3 - Provide the student with constructive criticism by well-qualified persons other than his regular instructor.

Section 4 - Provide an enriching activity for interested and talented students which will stimulate a discerning attitude toward literature and aporeciation of the work of fellow students.

Section 5 - To facilitate insight and encourage understanding by providing contact with students from other city schools. To provide for the student academic insight by acquainting him with various aspects of oral communication, their similarities and differences.

Article III MEMBERSHIP AND DUES

All San Diego City High Schools shall be eligible for membership. School dues shall be based on the following formula: 1/3¢ X average daily attendance for first two weeks in October. Voting members shall be the designated voting representative from each school, or his proxy. Dues are to be paid prior to participation in League events.

Article IV OFFICERS AND ELECTIONS

Section 1 - Officers shall include Past President, President, Vice-President, Secretary, and Treasurer, and these five shall constitute the Executive Council. They shall govern the League. A majority approval of the Executive Council shall be necessary for League action. Ex-officio member shall be the Curriculum Consultant-Speech Arts of the San Diego City Schools.

Section 2 - The Executive Council and the coordinator (Curriculum Consultant, Speech Arts) are responsible for the routine business of the League. The Council directs concerns of policy to the League coordinator, who will present these concerns to the Senior High Principals Conference for action.

Section 3 - The current Vice-President shall accede to the presidency at the last League meeting of the year. Elections for Vice-President, Secretary and Treasurer shall be held during the first two weeks of June. The election shall be by mail based on nominations made in writing during the last two weeks in May. Each member school shall have one vote.

Article V DUTIES OF OFFICERS

Section 1 - The President shall conduct all meetings and coordinate all League activities. He shall work with the League coordinator and shall assign various responsibilities as the need arises.

Section 2 - The Past President shall serve primarily an advisory role assuming only those responsibilities assigned by the current President.

Section 3 - The Vice-President shall assume the responsibilities of the President at any time he is unable to perform them. He shall assist host school and League coordinator with the administration of all events.

Section 4 - The Secretary shall keep all records and conduct all correspondence as required.

Section 5 - The Treasurer shall issue an annual written report at end of school year. He also collects all fees and dues and shall attend to all disbursements.

Section 6 - The Curriculum Consultant-Speech Arts shall serve as the League coordinator. His duties are:

a. To schedule League activities and events.
b. To make periodic progress reports to the Senior High Principals Conference.
c. To coordinate all activities of the Speech Arts League.
d. To revise the Participation Guide: Rules and Regulations for Operation of Co-curricular Speech Arts Activities when necessary. (Two-year intervals have been usual.)

Article VI MEETINGS

The Executive Council shall hold open meetings before each event. A general League meeting shall be held at least once each semester. The voting representatives present shall constitute a quorum. All members must be notified in writing of official meetings at least one week before date of meeting.

Article VII TOURNAMENTS AND COMPETITIONS

In keeping with objectives, this League shall sponsor interschool tournaments in the following areas: Acting, Discussion, Debate, Forensics and Interpretations. In addition, this League will sponsor a competition involving qualified entries in each of these five areas. While it is expected that all League schools shall participate in these events, additional intramural and intermural activities of an educational nature are left to the discretion of individual instructors and their site administrator.

Article VIII AMENDMENTS

Amendments to these bylaws shall be proposed in writing to the entire League membership at a regular meeting of the League. The proposal shall be discussed at the next League meeting and adopted or rejected at the second League meeting following submission.

Article IX RULES OF ORDER

All League meetings shall be conducted according to "Robert's Rules of Order" revised.

SENIOR HIGH PRINCIPALS' GUIDELINES FOR SPEECH ARTS ACTIVITIES

GUIDELINE I

At the October 14, 1964, meeting of the Senior High Principals Instructional Conference, the league coordinator presented the request of the League Executive Council that the Senior High Principals Conference make a statement of policy regarding participation in events outside the City League. The following committee was appointed to draw up a statement to be discussed and voted on at the next Senior High Administrators' Conference on October 20, 1964: Jack Stone, chairman; George Parry; Tom Walt; and Cleon Davies.

On October 20, 1964, the committee appointed to recommend a statement of guidelines for speech arts activities presented the following, which was approved:

A. All San Diego city senior high schools are full participants in the San Diego City Schools Speech Arts League and are obligated to regard its activities as No. 1 priority.

B. To facilitate the program of the San Diego Speech Arts League, it is requested that the league coordinator present league progress reports to the Senior High Principals Instructional Conference.

C. Any outside participation above and beyond the activities of the San Diego Speech Arts League should involve the principals' informing the league coordinator and regional director, and should involve the league coordinator's presenting the matter to the Senior High Principals Instructional Conference.

D. Any participation outside the San Diego City League should include the same 150-mile or Los Angeles-area limtitation which applies to athletic events. (Reference: Activity Handbook, p. 32. Q.2.)

The above guidelines on policy should be followed by senior high school speech arts teachers desiring to participate in the many invitational speech arts events in the area not sponsored by the San Diego City Schools Speech Arts League. The speech arts teacher should inform his principal of his wishes. If the principal approves of the activity as to time, budget, and students involved, notification by the principals should be made to the regional director and the league coordinator, who will inform the Senior High Principals Instructional Conference of the participation.

The area invitational events include the Palomar College Novice Tournament, San Diego State College Individual Events Open Speech Tournament, San Diego State College Debate Tournament, the Cal Western University Interpretation Event, University of San Diego One-Act Play Tournament, San Diego State College One-Act Play Festival, and the City Recreation Department One-Act Play Tournament.

GUIDELINE II

At the March 10, 1965, meeting of the Senior High Principals Instructional Conference, the league coordinator distributed copies of three proposed plans for the League for the next year. Principals were requested to discuss the three proposed plans with their speech teachers and be prepared to vote at the Administrators' Conference on March 16, 1965.

On March 16, 1965, the majority of the Senior High Administrators' Conference voted to approve the proposed Plan 3, to be implemented as soon as possible.

On April 30, 1965, Administrative Circular No. 276 was distributed to the senior high schools principals requesting their help in obtaining from their speech arts instructors written suggestions for revisions of parts of the Plan 3.

This second edition of the Participation Guide, dated 1965, represents the essentials of the approved Plan 3 for use by the San Diego City Schools Speech Arts League in its plan of operation for co-curricular speech arts activities.

GUIDELINE III

On September 21, 1965, the Senior High Administrators' Conference voted unanimously that no school should affiliate henceforth with the State Speech League.

GUIDELINE IV

On April 18, 1967, the Senior High Principals' Administrative Conference unanimously endorsed the present guidelines of the San Diego City Schools Speech Arts League and directed the Speech League Coordinator to schedule the activities accordingly.

GUIDELINE V

On March 27, 1968, the Senior High Principals' Administrative Conference voted to reaffirm the full support by all schools of the district Speech Arts League program, but to recommend that any school be permitted on an optional basis to participate in an expanded out-of-district program provided that such activities do not conflict with the approved district program nor in any way impose upon other teachers or schools the obligation of participating to the same degree or in the same manner.

GUIDELINE VI

On May 1, 1968, the chairman reported to the Senior High Principals' Administrative Conference that the recommendation of the Conference on March 27 relative to an expanded out-of-district speech participation program has been approved by the Secondary Division on a trial basis with the understanding that there will be no requests approved for district financing of travel expense for students or faculty sponsors.

GUIDELINE VII

On November 12, 1969 the Senior High Principals Conference agreed that the Speech Arts League Coordinator would draft a proposed procedure outlining the Speech Arts League program and its basic philosophy, this draft to be presented at a future Senior High Principals Meeting for consideration. It also recommended that this same item should be included in the Curriculum Digest.

On March 11, 1970 the Senior High Principals Conference requested that the wording of the procedure draft be changed from "out of district" to something meaning an event occurring at some distance. Otherwise they voted unanimously that the procedure be accepted as written.

A copy of Administrative Regulations and Procedures No. 5350 entitled San Diego City Schools Speech Arts League, effective 4-10-70, is included on next page for easy reference.

SAN DIEGO UNIFIED SCHOOL DISTRICT
ADMINISTRATIVE REGULATIONS and PROCEDURES

NO. 5350

LEVELS: 10-12

CLASSIFICATION: INSTRUCTION, COCURRICULAR PROGRAM

PAGE: 1 OF 3

SUBJECT: SAN DIEGO CITY SCHOOLS SPEECH ARTS LEAGUE

EFFECTIVE: 4-10-70

REVISED:

REFERENCE:

A. PURPOSE AND SCOPE:

1. To outline the organization of the San Diego City Schools Speech Arts League and the administrative regulations and procedures for conducting, in schools, group or team competition involving students of Speech Arts of the senior high schools.

2. To outline the administrative regulations and procedures for participation in out-of-district competitions involving students of the Speech Arts.

3. Eligibility for interscholastic and cocurricular activities is covered in Procedure No. 5348.

B. GENERAL:

1. Suggestions or questions concerning this procedure should be directed to the originating office (see Section G.).

2. Purpose, Organization and Membership

a. The purpose or function of the Speech Arts League is to provide meaningful and varied opportunities for students interested in Speech Arts to improve skills, gain experience, and develop confidence through cocurricular and interscholastic events within the district.

b. The Speech Arts League is an organization with all San Diego City senior high schools eligible for membership. The principal and the classroom teacher share responsibility for initial consideration, participation in League activities and out-of-district activities in group or team competitions involving students of the Speech Arts. Final approval of the school's participation is the responsibility of the principal.

c. A representative group of teachers serves in an advisory capacity to the Speech Arts League. This group and the coordinator (District Instructional Consultant, Speech Arts) are responsible for the routine business of the League. The advisory group directs concerns of policy to the League coordinator, who will present these concerns to the Senior High Principals Conference for action.

3. League Coordinator--Duties

a. To schedule League activities and events.
b. To make periodic progress reports to the Senior High Principals Conference.

B. 3. c. To coordinate all activities of the Speech Arts League.
d. To revise the Participation Guide: A Plan of Operation for Cocurricular Speech Arts Activities when necessary. (Two-year intervals have been usual.)

4. Tournaments and Competition

a. League-sponsored Events include debates, forensics, problem-solving discussions, interpretations, acting, and a master tournament involving qualifying participants from preliminary events. While it is expected that membership schools will participate in these events, additional intramural and intermural activities of an educational nature are at the discretion of the individual schools.

b. Non-League Events (not sponsored by the San Diego Speech Arts League)--Non-League events are subject to the following regulations agreed upon by the Senior High Principals:

(1) Affiliation with the State Speech League is prohibited.
(2) San Diego City Schools Speech Arts League activities are given priority over all other non-League sponsored events.
(3) Participation in non-League events is subject to the approval of the principal, who will inform the regional director and League coordinator of the request.
(4) Participation is limited to the usual 150-mile radius from San Diego.
(5) Participation by individual schools is at the discretion of the school; however, such participation shall not conflict with the approved district program nor impose on other teachers or schools the obligation of participating to the same degree or in the same manner.
(6) No requests will be approved for district financing of travel and other expenses for students and faculty sponsor.

5. League Finances and Expenses

a. Membership Dues--Dues are computed at the rate of 1/3 cent per A.D.A. of the school as of the first two weeks in October, and are payable prior to participation in League events.

b. Expenses for activities of the League are financed from membership dues and fees paid by schools based on number of entries in each interschool event.

c. Source of fee money is determined by the principal. Fees are used to pay for trophies, certificates, and approved Speech Arts League operational materials.

C. FORMS USED AND AUXILIARY REFERENCES:

1. "Participation Guide: A Plan of Operation for Cocurricular Speech Arts Activities"--Stock No. 41-S-9150. It is also available in senior high school libraries or from teachers of public speaking or drama.

D. PROCEDURE:

1. Membership in the Speech Arts League--School principal advises the League coordinator of interest in becoming a member and authorizes payment of membership fee.

2. Participation in Speech Arts Events

a. Teacher advises principal, at a reasonable time in advance, of desire to participate in a Speech Arts event, including information as to location, students involved, plans for financing, etc.

b. Principal--Considers request, including teacher and student time and budget involved. Notifies regional director and League coordinator of his approval and intent to participate, giving details including time and date.

c. League Coordinator--Informs the Senior High Principals Conference of the school's intention to participate in an event.

E. REPORTS REQUIRED:

1. League Coordinator to Senior High Principals Conference, periodic progress reports (Sec. B.3.b.).

F. RECORD RETENTION AND DESTRUCTION:

G. ORIGINATING OFFICE: San Diego City Schools Speech Arts League Coordinator
Secondary Schools Division

H. APPROVED BY:

Dwight E. Ivins
Assistant Superintendent
Secondary Schools Division

Jack Hornback
Superintendent

SPEECH ARTS LEAGUE INTERSCHOOL EVENTS

SPEECH ARTS LEAGUE CALENDAR OF EVENTS

I. Clinic - held in early October.

This event provides the opportunity for schools to send students new to the speech arts field to observe demonstrations in various categories of the co-curricular program.

II. Interschool Problem-solving Discussion Conference - held in late October or early November.

III. Interschool Interpretation Festival - held in early December.

This event requires participants to present prepared presentations in poetry interpretation and prose literature interpretation with a "common to all" selection for preparation for interpreting during a limited time prior to festival.

IV. Interschool Forensics Tournament - held in January.

This tournament involves "A" (advanced) speakers and "B" (novice) speakers in impromptu and extemporaneous speaking and original public address.

V. Interschool Acting Seminar - held in February.

This seminar presents the students in acting situations in cuttings from published plays.

VI. Interschool Debate Tourney - held in March.

This tourney is open to both "A" (advanced) and "B" (novice) debaters.

VII. Master Tournament - held in April or May.

This tournament involves students with ratings of "Superiority" or "Excellence" in previous League events in a year-end competition which includes all categories of the Speech Arts League activities.

VIII. Miscellaneous Activities

Speech arts clinics and practice sessions for the various categories of events will be encouraged. Individual high schools should promote and organize area practice schedules for furthering competency in the activity.

An Intramural Festival could provide the opportunity for an individual high school to hold an event for all speech arts students of the high school at a time when it would be most beneficial.

Event One

INTERSCHOOL SPEECH ARTS CLINIC

I. Aims

A. To interest a wide number of beginning students and the participating schools in the Speech Arts League competitive events for the coming year.

B. To encourage active participation in all League events.

C. To help the students understand better competitive criteria in each event through use of the Student Handbook, especially the sample ballots after each demonstration.

D. To encourage the student-observers to use the "face" sheets preceding each individual category for notetaking from the instructors' oral critiques.

II. Time, Place and Participants

A. The Speech Arts Clinic shall be held as close to the first Thursday in October as possible.

B. Suggested time schedule is from 1:00 p.m. to 4:00 p.m.

C. The League suggests that the conference site be Mesa College because of the centralized location and convenient facilities.

D. No maximum or minimum number of student participants should be required from individual schools.

III. Sponsor

A. A chairman for the event shall be selected each year on a rotating basis from the League membership.

B. The chairman and League Coordinator will cooperate and assist the host school's personnel.

C. The chairman and League Coordinator will enlist the cooperation and assistance from participating schools and League members.

D. Duties

1. Make arrangements with cooperating personnel at site.
2. Arrange for keynote speaker who will discuss implications concerning the current year's discussion and debate problem area.
3. Announce final clinic date to all schools.
4. Arrange for various member schools to provide demonstration speakers for individual categories.

5. Arrange for various instructors from participating schools to critique speeches and to give brief synopses of the categories.
6. The chairman will be responsible for a close adherence to the suggested time schedule.
7. The chairman and/or League Coordinator will make final estimates of the number of student participants expected.
8. The chairman should supervise final editing of the Student Handbook.

IV. SUGGESTED TIME SCHEDULE

1ST Hour

Welcome and Introductions (15 minutes)

Keynote Speaker (maximum 45 minutes)

2ND Hour

Oral Interpretation (maximum 45 minutes)

Instructor's Introduction

Student Demonstrations

Instructor's Critique

Intermission (15 minutes)

3RD Hour

Forensics (maximum 45 minutes)

Extemporaneous Speaking Drawing

Original Public Address

Instructor's Introduction

Student Demonstrations

Instructor's Critique

Impromptu Speaking

Instructor's Introduction and Student Drawing of Topic

Student Demonstrations

Instructor's Critique

Extemporaneous Speaking

Student Demonstration

Instructor's Critique

Question and Answer Period (15 minutes)

Best Wishes for Success in the Year's Coming Events

Dismissal

Event Two

INTERSCHOOL PROBLEM-SOLVING DISCUSSION CONFERENCE

I. Aims

A. To present opportunity for students to participate on an interschool basis in problem-solving (reflective thought) discussion in order to:

1. Gain experience in the democratic processes.
2. Increase their personal and conference techniques and skills in objectivity, group dynamics, and critical and collective thought.
3. Further foster effective speech habits.
4. Increase effective information-gathering and organizing abilities.

B. To create an awareness of the continuum of reflective thought into the narrowed focus of argumentation and debate.

C. To provide a pool of possible debate resolutions.

II. Place and Time

A. The conference site will be selected on a rotating basis by League Coordinator, and arrangements made jointly with the host school.

B. The conference is to be held on a Saturday in late October. The time schedule should be worked out in detail so as to provide adequately for the four stages necessary in problem-solving discussion.

III. Sponsor and Administration

A. The Speech Arts League and equitably selected host school would be considered sponsor of the conference.

1. Host school is responsible for event and is assisted by League Coordinator.

2. Review Board (grievance committee for event) shall be composed of League President, one teacher from host school and one teacher at large from the League membership designated by the President. Decision by the Review Board at a particular event will stand as final.

B. Duties

1. Announce conference appropriately.
2. Arrange awards.
3. Establish number of panels allowed and insist upon preregistration so that enough panels, rooms and critics are available. Final registration on day of event will facilitate any name changes or spelling corrections. No refunds will be made for "no shows."
4. Reserve rooms, prepare maps, name badges, headquarters, etc.
5. Arrange for lunch, critics, etc.

IV. Critics

A. The Speech Arts League should enlist assistance of junior high speech teachers, consultants, teachers and interested adults to serve as judges for event.

Each school is to provide one judge for every six entries or major part of six entry numbers. Judge should be an upper division college student or graduate, teacher or other qualified adult.

1. Critics should be required to report at headquarters for orientation in responsibilities.

2. Critics will move for each stage of the discussion to a different panel. (Panels will start with same members in same room for four stages, but be evaluated by four different critics.)

B. Some effort should be made to secure services of persons considered specialists or experts in subject area or topic field (e.g., socialized medicine--a physician; an insurance representative; a welfare worker) for expert questioning in forum period, if not available as critic during at least one or two stages of discussion.

V. Evaluation Forms

A. Forms are available in quantities. (See suggested ballot page 27.)

B. An evaluation sheet will be filed for each panel with names of panelists. This means that name cards for easy identification of panel members are essential for audience (the critic) as well as panel colleagues.

C. Critics should familiarize themselves thoroughly with the criteria for evaluation. (See ballot page 27.)

VI. Participants

A. Number of participants in this event will be limited to fourteen entries.

B. Advanced (A) and Novice (B) participants shall be matched:
As to class: Class A - student in second year of competitive discussion.
Class B - student in first year of competitive discussion.

VII. The Results

A. Awards of superiority and excellence will be presented to those students so rated. Students receiving these awards will qualify for participation in the Discussion category of the Master Tournament.

B. Team awards will be given based upon the number of students qualifying as <u>superior</u>, <u>excellent</u> and <u>good</u>: Superior - 5 points; Excellent - 3 points; Good - 1 point. Quality of performance is emphasized as well as a full slate by using this method. Team trophies will be awarded to first, second, third and fourth places.

C. Certificates will be given to the members of the outstanding panel of each class division, "A" and "B".

D. All members of outstanding panel either "A" or "B" are qualified for participation in the Master Tournament.

VIII. Rules and Regulations

A. Discussion as used in conference situations shall be leaderless group or panel attempts at reflective thought--the cooperative solution of a problem.

B. An acceptable discussion will consist of four stages:

Stage 1--Location and definition (30 minutes). The group will attempt to agree upon a specific aspect of the rather general subject or topic by submission of evidence that it is problematic. Considerable narrowing and limiting of its scope and the definition of terms should result.

Stage 2--Analysis (40 minutes).

Step 1--Cause
Step 2--Criteria for solution

Stage 3--Possible solutions (40 minutes). If possibilities are quickly amassed, part of the time may be spent in anticipating the next stage.

Stage 4--Selecting the best solution (30 minutes).

C. Participants will be assigned on a random basis except that students from the same school should be distributed as evenly as possible among the available groups.

D. The subject area will be announced in September by the executive council of the league.

E. Each panel will function as a "leaderless" group, with each participant on an equal status with all others. Each participant is equally responsible for the progress of the discussion, for stimulating full participation, for review and summary, for keeping pertinent discussion directed to his colleagues' discourse, and the appropriate stage of discussion. (In the unlikely case of complete dissension, a "status" leader may be selected temporarily by the members of the panel.)

F. At registration time on day of event, copies of the exact wording of the previously unannounced topic based on the discussion subject area for the discussion will be given each teacher for distribution to student participants. No reference materials will be used during the discussion rounds.

G. Symposium and Forum procedures are as follows:

1. High-ranking participants will be selected from Stages 1-3 to participate in the Symposium-Forum which concludes the conference. These names will be posted at the conclusion of Stage 4 and participants will proceed to assembly area.

2. At the symposium, each of the participants will informally, in two to three minutes, brief the solution arrived at by this panel.

3. If a panel of experts is available, questioning may begin with them. If not, two to three designated critics may begin the questions.

4. Twenty to thirty minutes should be allowed for questions from the floor.

San Diego City Schools Speech Arts League
CRITIC'S EVALUATION FORM:

Critic: _____

Room: _____

Discussion

Host School: Date:

STAGE 1 - 8:30 a.m. STAGE 2 - 9:10 a.m. STAGE 3 - 10:00 a.m. STAGE 4 - 10:50 a.m.

Participant _____

Evaluation scale: Superior: 10-9; Excellent: 8-7; Good: 6-5;
Adequate: 4-3; Needs Improvement: 2-1.

RATING OF PARTICIPANT _____

FACTORS CONSIDERED	COMMENTS - STRENGTHS AND WEAKNESSES
I. An objective attitude and informed contribution. A. Sufficient information. B. Specific information. C. Information verified and qualified. D. Contributions depersonalized--not identified with personalities. E. Ideas evaluated in terms of specific evidence (not hearsay, feelings, etc.).	
II. An attitude encouraging agreement and concensus, involvement of all members (making it true discourse). A. Agreement and concensus is verbalized. B. Asks questions of others. C. Stimulates response of others. D. Contributions pertinent to remarks of others (rather than interjecting new ideas before old ones are disposed of). E. Willingness to adjust and adapt in view of new evidence.	
III. The reflective pattern is used and encouraged. A. Contributions are pertinent to the appropriate stage of discussion. B. Progress (or lack of it) is summarized and reviewed.	
IV. Ability to speak A. Audible. B. Contact, rapport with colleagues and audience. C. Clarity, grammar, diction. D. Brevity, conciseness, evidence of thought. E. One thought at a time.	

Critic's Signature _____

Event Three

INTERSCHOOL INTERPRETATION FESTIVAL

I. Aims

A. To provide opportunity for earnest students of speech arts to participate in an interschool interpretation festival.

B. To encourage students to prepare in various types of interpretation categories.

C. To enhance interest in interschool speech arts activities.

II. Place and Time

A. The festival will be held in classrooms of the high school designated on a rotating basis by the League coordinator as host school.

B. The festival will be held on a Saturday in early December.

III. Sponsor and Administration

A. This festival will be sponsored by the San Diego City Schools Speech Arts League.

B. Host school is responsible for event and is assisted by League coordinator.

C. Preregistration of the number of participants in each situation will be required.

D. No additional entries will be permitted after the preregistration deadline, one week before the date of the festival.

E. Review Board (grievance committee for event) shall be composed of League President, one teacher from host school, and one teacher at large from the League membership designated by the President. Decision by the Review Board at a particular event will stand as final.

IV. Critics

A. Critics will be obtained by arrangements made by the League coordinator and instructions from participating schools.

B. Critics will be obtained from interested and willing teachers of junior and senior high schools as well as from informed people of the community. (It is hoped that duty credit for teacher critics can be given by their principals.)

C. Critics will be briefed in responsibilities by informed festival officials.

D. Each school is to provide one judge for every six entries or major part of six entry numbers. Judge should be an upper division college student or graduate, teacher or other qualified adult.

V. Evaluation Forms

A. These are included in this guide and are available in quantities. (See page 33.)

B. Critics should familiarize themselves thoroughly with the criteria for evaluation. (See ballot page 33.)

VI. Participants

A. Each San Diego City high school is limited to eighteen entries.

B. Each student must enter all rounds of the festival and will be classified as an "A" or "B" speaker.

As to class: Class "A" - student in second year of competitive interpretation.
Class "B" - student in first year of competitive interpretation.

VII. Categories

A. This festival will schedule the following oral interpretation categories.

1. Poetry
2. Prose
3. "Common denominator" selection to be distributed at final registration on day of event. Final selection of material should be made by individual not affiliated with the League.

B. Descriptions of categories with their rules and regulations are in this guide. (See pages 31 and 32.)

VIII. The Results

A. Awards of superiority and excellence will be presented to participants so rated.

B. Team awards will be given based upon the number of students qualifying as superior, excellent and good: Superior - 5 points; Excellent - 3 points; Good - 1 point. Quality of performance is emphasized as well as a full slate by using this method. There will be team trophies awarded to first, second, third and fourth places.

C. Certificates of "superiority" and "excellence" will be presented to school teams in each of the three categories: prose, poetry, and "common denominator" selection, based on the two highest totals of accumulated points in each category. (Breaking of ties can be accomplished by consideration of number of "10's" and "9's" on scores and, secondly, on score in last round, the common denominator selection.)

IX. Description and Rules and Regulations

A. Oral Interpretation is particularly involved in the affective uses of language. It is essentially the reading aloud of literature to an audience, to convey the meaning, show significance, develop a theme, etc. The reader attempts to impart to an audience the felt reactions and effects which the literary work aims for.

Among its numerous benefits and values are:

--An acquaintance, appreciation and understanding of significant literature.

--That personal (and audience) enrichment and extension that is so uniquely accomplished through the exploration, analysis and exposure to literature.

--Understanding and control of literary form.

--The skills and satisfactions (in both interpreter and audience) that accrue in a "live" communication situation.

--A grasp of physical and vocal delivery skills, standards and possibilities, and a concern for improving them.

Since the goals of oral interpretation are the effective and affective communication of the literature's merits and intents, both emotional and intellectual, and since the approach should be an extending one (rather than self-subscribed around the student's already-apparent abilities and talents), the designations poetry and prose are adopted by the League (rather than humorous, dramatic, etc.).

B. Rules and Regulations--General

1. Each participant is to give an extemporaneous introduction to his program. The purposes of any introduction are (a) to arouse and stimulate audience attention and interest; (b) to suggest, foreshadow, in appropriate cases state mood, purpose, and theme of what is to follow; and (c) to establish rapport, to predispose an audience to a feeling that it will be a profitable, worthwhile venture. Perhaps the interpreter will try to reflect an adequate understanding of the author and his words. Perhaps he will try to make the audience feel that the reader appreciates an opportunity to read to them and that he has a real, lively and enthusiastic interest in the selection and in communicating that with them. (Further suggestions can be found on pages 76-80.)

2. The time limit, inclusive of the introduction, is eight minutes. There is no minimum, but the considerate and effective interpreter will not exceed time limits!

3. The manuscript must be open and in the hands of the interpreter during the delivery of the presentation. It should be unobtrusively attractive and of sturdy, stiff materials yet not so heavy as to be inconvenient to the speaker. He, however, should be so familiar with

his material that his energy is not directed toward getting words and meaning; rather, he should be comparatively free to direct his attention toward giving meaning to others. That is the interpreter's function. Also, the holding of the manuscript will tend to minimize the complete impersonating attitude of the actor.

4. Gesture and overt body action should be used sparingly. "Do what you must, and not what you might!" is expert Charlotte Lee's caution. The interpreter is to get his effect primarily through vocal changes and changes in facial expression.

C. Rules and Regulations--Specific

1. Poetry. The selection or selections used must be poetic in form (verse drama is excluded) and must have literary merit. The participant may use a cutting from some poem, excerpts from one or several poems, an entire poem, or he may build a program around some central theme and use two or more short poems. Narrative poetry is acceptable, though discretion should be exercised--several popular narrative poems have been considerably over-exposed. The lyric or reflective poem contains more depth and challenge; audiences, therefore, are more in need of an interpreter. The poetry may be metrical, blank or free verse, humorous or serious.

(Regulations 1, 2, 3 and 4 above apply to the poetry interpreter. See pages 76-80 for further explanation and suggestions.)

2. Prose. The oral interpretation of prose shall include any published prose of significance and of literary quality. This includes published oratory, essay, story, excerpts from the novel or drama, whether they be light or serious. Quality considerations will largely limit obvious and banal appeals to mere "popular" audience reaction. Instructors and students are encouraged to consider the real goals of oral interpretation, the exploration and communication of works of literary merit. Student participants will designate their prose selections as "humorous" or "serious" entry selections.

(Regulations 1, 2, 3 and 4 above apply to the prose interpreter. See pages 76-80 for further explanation and suggestions.)

San Diego City Schools Speech Arts League
CRITIC'S EVALUATION FORM:

Critic: _____

Room: _____

Oral Interpretation

Host School: Date:

Round I - PROSE Round II - POETRY Round III - COMMON DENOMINATOR SELECTION

Participant _____

Evaluation Scale: Superior: 10-9; Excellent: 8-7; Good: 6-5; Adequate: 4-3; Needs Improvement: 2-1.

RATING OF PARTICIPANT _____

FACTORS CONSIDERED	COMMENTS - STRENGTHS AND WEAKNESSES
I. Choice and Arrangement of Material	
II. Effectiveness of Introduction	
III. Apparent Insight and Understanding	
IV. Vocal Delivery	
V. Physical Delivery	
VI. Handling of peculiarities of the form, e.g. characterization, meter, rhyme, poetic form, suspense, imagery, action, sense of structure	

CRITERIA FOR EVALUATION:

I. Does the selection have universality, individuality and associational value: Does it have merit to justify the time and effort in terms of ideas, issues?

II. Is transition to selection smooth? Does it accomplish the goals of any introduction: to arouse attention-interest; to suggest or foreshadow theme, mood, purpose; to establish rapport with the audience?

III. Does the interpreter appear to have (a) an insight into emotional and intellectual implications of the selection; (b) an appreciation of theme, purpose, point of view; and (c) an understanding of the author's diction, style, technique?

IV. Is pronunciation acceptable; is enunciation and articulation distinct without affectation; is voice clear, resonant, pleasant and flexible, responsive to mood and meaning?

V. Is there physical poise in posture, gesture, movement; an absence of distracting mannerisms and unmotivated activity; an air of communication, talking <u>with</u> rather that <u>at</u> us? Is manuscript handled skillfully?

VI. Does the interpreter appear to grasp, use, convey the special characteristics of the literary form structure, techniques, devices?

Critic's Signature _____

Event Four

INTERSCHOOL FORENSICS TOURNAMENT

I. Aims

A. To provide opportunity for beginning and advanced students of speech arts to participate in an interschool forensics tournament.

B. To encourage students to bring to a competitive situation skills they have been learning in the classroom.

C. To promote well-balanced, well-rounded speaking skills as well as to help students become versatile in performing in the three categories of forensics speech: original public address, extemporaneous, and impromptu speaking.

D. To enhance interest in the Speech Arts League interschool competitive activities.

II. Place and Time

A. The tournament will be held in classrooms of the high school designated as host school the previous spring by the League coordinator.

B. The tournament will be held on a Saturday in January.

III. Sponsor and Administration

A. The San Diego City Schools Speech Arts League will be sponsor.

B. Host school is responsible for event and is assisted by League coordinator.

C. Preregistration of the number of participants in each event is required. No additional entries will be permitted after the preregistration deadline, one week before the date of the tournament.

D. Final registration on the day of the tourney will facilitate any name changes or spelling corrections. No refunds will be made for "no shows."

E. Review Board (grievance committee for event) shall be composed of League President, one teacher from host school, and one teacher at large from the League membership designated by the President. Decision by the Review Board at a particular event will stand as final.

IV. Critics

A. Critics will be obtained by arrangements made by the League coordinator and instructions from participating schools.

B. Critics will be obtained from interested and willing teachers of junior and senior high schools as well as from informed people of the community. (It is hoped that duty credit for teacher critics can be given by their principals.)

C. Critics will be briefed in responsibilities by informed event officials.

D. Each school is to provide one judge for every six entries or major part of six entry numbers. Judge should be an upper division college student or graduate, teacher or other qualified adult.

V. Evaluation Forms

A. A suggested sample ballot that may be used for this event is included at the end of this section. (See page 41.)

B. Sample ballots with a summary of evaluative factors and criteria are available in quantities for classroom instruction.

VI. Participants

A. Each participant qualifies as a "B" speaker or as an "A" speaker.
As to class: An "A" speaker is a student in second year of competitive forensics.
A "B" speaker is a student in first year of competitive forensics.

B. Because of time and available facilities, entries from each San Diego City high school is limited to a maximum of <u>fifteen</u> participants. No minimum number of entries is required for school participation. The League hopes that all member schools will strive to include as many students as possible to experience competitive speaking in this event.

C. Each student will participate in a single round of each of the three categories. Everyone will compete in at least three categories. A fourth round will be held in which the student will designate the category in which he will repeat his performance.

VII. The Results

A. Individual awards of superiority and excellence will be presented on the basis of point evaluations of the <u>three best</u> rounds out of four. Those students who receive individual awards qualify for further competition in the Forensics Event in the Master Tournament.

B. Team awards will be given based upon the number of students qualifying as <u>superior</u>, <u>excellent</u> and <u>good</u>: Superior - 5 points; Excellent - 3 points; Good - 1 point. Quality of performance is emphasized as well as a full slate by using this method. There will be team trophies awarded to first, second, third and fourth places.

C. Certificates of "superiority" and "excellence" will be presented to school teams in each of the three categories: extemporaneous, impromptu, and original public address, based on the two highest totals of accumulated points in each category. (Breaking of ties can be accomplished by consideration of number of "10's" and "9's".)

VIII. Description of Categories - Rules and Regulations

A. Original Public Address

1. The League has adopted the term "original public address" in lieu of such terms as "original oratory," "oration," and the like. As oratory is public speaking, and an oration is a persuasive speech, it is hoped that by adopting the term original public address the excesses of "oratory" will be avoided. The student should be discouraged from affecting a highly artificial manner filled with dramatic posturing that obscures the meaning of his speech. For a contemporary style of communication, a spontaneous, direct, and vital conversational manner is advocated.

2. The participant will write his address in the form of a complete manuscript, the subject of which is his option. Usually the subject is one that "bothers" him, one that he strongly feels is significant and that he has a burning desire to do something about. This is the student's opportunity to inquire into problems which concern him deeply. He will speak to convince, to actuate, or to inspire his listeners to understand the problem and possible steps which could be taken to solve or alleviate it.

3. The speech must be the work of the participant and must be prepared during the current school year. Speeches prepared for non-school events, such as the American Legion, Lions or Optimists Clubs, or Native Sons of the Golden West are disqualified.

4. The speaker shall be allowed a maximum of ten minutes. Although no minimum time is stated, rarely can a student adequately handle an important subject in less than five minutes.

5. A typewritten copy of the address with quotations indicated shall be in the possession of the speaker and must be produced for reference if called for. Failure to have the manuscript if called for will result in disqualification from the event. Not more than 150 words of the address may be direct quotations from any other speech or writing.

6. While memorized delivery of the original public address is usual, the use of a manuscript in delivery should be encouraged. Today almost all speeches of importance are delivered from manuscripts. This style of delivery is difficult, and to read a manuscript well is a challenge as many speakers become bound to the written word and fail to connect with the audience.

B. Extemporaneous Speaking

1. The values of extemporaneous speaking skills cannot be overrated. The participant in this event should be encouraged to keep abreast of major current events and significant national and international problems. Practice in this area will lead to an ability to analyze problems, to organize thoughts logically, to

think clearly and quickly, and to communicate effectively. A translation of "to extemporize" could be to plan and prepare beforehand, but to leave the words to the moment. Students who prepare in this area are better able to "think on their feet."

2. Topics for speaking will be drawn from subjects discussed in U. S. News and World Report, Time, and Newsweek during the four dated issues preceding the tournament date.

3. Thirty minutes before his round begins, each speaker will draw six topics from which he will choose the one for his speech. The topics will include two each from the following categories: international, national, and general topics.

4. Preparation must be made without consultation with any individual. The use of books, magazines, and reference aids is permitted. Every effort by the hosting officials should be made to arrange for the library to be the preparation room.

5. Extemporaneous speakers should prepare thoroughly before the contest by becoming familiar with the articles in the designated magazines. Although previously prepared speeches are not permitted, previous practice with anticipated topics should be encouraged.

6. The student should carefully plan the use of his thirty minute preparation time at the contest. One suggestion of how the speaker may divide his time is: choice and analysis of topic - five minutes; speech organization - ten to fifteen minutes; oral practice - ten to fifteen minutes. The latter oral practice - is more important as the student should listen to what he has to say. Does he clearly show the general purpose? Does he adhere to the exact subject matter of the topic? Are his transitions smooth? Are the introduction and conclusion stimulating and interest-catching?

7. Notes to be used during the speaker's delivery shall be limited to one 3 x 5 card.

8. Participants shall speak no more than seven minutes. Although no minimum time is stated, rarely can a speaker adequately cover his topic meaningfully in less than three minutes.

9. Below are samples of topics used at a previous League Forensics Tournament:

INTERNATIONAL:
1. Who is capitalizing on Communism?
2. Are dead soldiers just a sanitation problem?

NATIONAL:
1. Is there a new theory about the assassination?
2. The power of money in politics.

GENERAL: 1. Can air travel be kept safe?
2. The resort, is it the new pastime for young adults?

C. Impromptu Speaking

1. Impromptu speaking can challenge the ability of a speaker as no other form of speaking can do. If the participant can speak well in an impromptu situation, it can be assumed that he has a clear, working knowledge of what is required in speechmaking and delivery. Impromptu speaking, a test of immediate skills, is essentially extempore speaking at the spur of the moment, with little time for preparation.

2. The speaker shall remain outside the speaker's room until his time to draw his topics. After he has spoken, he shall remain in the room until the round is completed. Thus, if he is first speaker, he will hear all other speakers; if he is last, he hears only himself.

3. The participant will draw six topics from which to choose. The topics will include two each of the following categories: (a) general topics of current importance and interest, (b) brief, thought-provoking quotations, and (c) single word abstract topics.

4. A maximum of two minutes will be allowed for preparation time. Timing shall begin when the speaker draws the topics.

5. Any notes to be used during the speaker's delivery shall be limited to <u>one</u> 3 x 5 card.

6. Participants shall speak no more than <u>five</u> minutes. Although no minimum time is stated, rarely can a speaker adequately cover his topics meaningfully in under two and one-half minutes.

7. Below are samples of topics used at a previous League Forensics Tournament:

GENERAL: 1. Air and water pollution.
2. How fair is our draft system?

QUOTATIONS: 1. "There are no final examinations in life; the tests come every day."
2. "We have the knowledge to create, but do we have the wisdom to control?"

ABSTRACT WORDS: 1. Character
2. Truth

San Diego City Schools Speech Arts League
CRITIC'S EVALUATION FORM:

Critic: _____

Room: _____

FORENSICS

Host School: Date:

Round I - EXTEMPORANEOUS; Round II - IMPROMPTU; Round III - ORIGINAL PUBLIC ADDRESS;
Round IV - REPEAT CATEGORY

Participant _____

Evaluation Scale: Superior: 10-9; Excellent: 8-7; Good: 6-5; Adequate: 4-3;
Needs Improvement: 2-1.

RATING OF PARTICIPANT _____

FACTORS CONSIDERED	COMMENTS - STRENGTHS AND WEAKNESSES
I. Organization A. Introduction and Conclusion B. Main Points II. Contents A. Evidence and Development B. Verification and Qualification III. Delivery A. Physical B. Vocal	

CRITERIA FOR EVALUATION:

IA. Does the speaker accomplish the goals of an introduction (gain attention and interest, foreshadow, establish rapport); does he satisfactorily conclude (round out--give a sense of completion, make memorable--summarize or epitomize)?

IB. Does speaker impart a clear sense of structure, a limited number of main points, clearly stated, logically related, obviously pertaining to and fulfilling a legitimate purpose or goal?

IIA. Does speaker support his generalizations (main points) sufficiently to make his ideas clear, interesting, acceptable, by ample use of example, illustration, analogy, statistics, testimony, audio-visual aids, etc.? Does he avoid generalizations which also need support?

IIB. Is speaker's support sufficient to establish the allegation (main point)? Does he attempt to establish the validity of his support, verify, annotate it? Does he acknowledge source and authority?

IIIA. Is there physical poise in posture, gesture, movement; an absence of distracting mannerisms and unmotivated activity; eye contact, an air of real communication, talking with rather than at us?

IIIB. Is pronunciation acceptable; is enunciation and articulation distinct without affectation; is voice clear, resonant, pleasant and flexible, responsive to mood and meaning?

Critic's Signature _____

Event Five

INTERSCHOOL ACTING SEMINAR

I. Aims

A. To provide opportunity for students to participate on an interschool basis in acting situations.

B. To provide opportunity for students to share with other students their interpretative powers with a play scene before a critic (audience).

C. To increase student interest in drama as a type of literature.

II. Place and Time

A. The seminar usually will be held at the Apolliad Theater on the Mesa College campus.

B. The seminar will be held on a Saturday in February.

III. Sponsor and Administration

A. The Interschool Acting Seminar will be sponsored by the San Diego City Schools Speech Arts League.

B. Preregistration of entries will be required.

C. No additional entries will be permitted after preregistration deadline.

D. The League coordinator and the host institution staff will arrange details of administration for the seminar.

E. Review Board (grievance committee for event) shall be composed of League President, one teacher from host school, and one teacher at large from the League membership designated by the President. Decision by the Review Board at a particular event will stand as final.

IV. Critics

A. Critics will be obtained by arrangements made by the League coordinator.

B. Critics will be authorities in the theater arts.

C. Critics will provide oral evaluation periods for student participants.

V. Evaluation forms: These are included in this guide and are available in quantities. (See page 47.)

VI. Participants: Each San Diego City high school is limited to entries according to time and available facilities.

VII. Situation

A. Each senior high school may enter the designated number of either humorous or serious play scenes which involve two or more characters in each scene.

B. The time limit must include all introductory material.

C. The scene may be taken from published plays and will be performed in makeup and costume.

D. All scenes will be played before drapes or neutral colored flats.

VIII. The Results

A. At appropriate intervals during the seminar, discussion periods will be held by critics to evaluate the presentations.

B. Awards of superiority and excellence will be presented based upon written evaluations of critics.

C. Critics' awards for outstanding scenes will also be presented.

IX. Description and Rules and Regulations

A. The seminar for acting provides the opportunity for groups of students interested in acting to share with students from participating schools their interpretive powers within the play scene with more complete impersonation. Students can learn much from observation of other student acting groups and from the evaluation by the critics.

B. The emphasis of the acting festival situations is on the performance of students in the cast presenting prepared selections in the presence of an audience or critic.

C. A school may use any play cutting that can be considered an artistic unit. At least two characters must be involved in any scene.

D. It is the school's responsibility to make arrangements with the author or the publisher for the right to use the play scenes selected and to pay any royalty which may be due.

E. Cuttings must use introductory and transitional exposition for scene descriptions, prologues, narrations, transitions, etc.

F. Play scenes should run no longer than ten minutes, including exposition. A penalty of two points will be given for scenes over ten minutes, 30 seconds in length.

G. The order of appearance of casts will be determined by convenience in setting the stage.

H. All presentations must be acted before simple drapes or neutral flats and with minimum essential furniture, hand properties and lighting. The host insititution will provide the minimum furniture and lighting.

I. Makeup, costuming, hand properties and special sound effects are allowable. These must be provided by the participating school.

s

J. A floor plan showing the arrangement of the stage must be in the hands of the seminar coordinator at least two weeks before the seminar date. A supervisory crew will be furnished by the host institution and will work with each presentation director and cast in a technical rehearsal period.

San Diego City Schools Speech Arts League Critic: _____
CRITIC'S EVALUATION FORM:

ACTING

Host School: Date:

Title of Scene _____ School _____

Evaluation Scale: Superior: 10-9; Excellent: 8-7; Good: 6-5; Adequate: 4-3; Needs Improvement: 2-1.

RATING OF SCENE _____

FACTORS CONSIDERED	COMMENTS - STRENGTHS AND WEAKNESSES
I. Choice of Selection	
II. Characterization and Interpretation	
III. Voice and Diction	
IV. Staging and Mounting	

CRITERIA FOR EVALUATION:

I. Is the selection complete and understandable? Is it in good taste? Is it well-adapted to abilities of the actors? Is theme and general tone appropriate for students of high school ages?

II. Does all visible behavior appear to be motivated, spontaneous, coordinated, integrated? Do the actors have spirit and vitality? Do the actors listen and react effectively? Are the actors free from distracting mannerisms that cannot be considered part of the role? Is the reading effective in terms of meaning? Is there effective emotional motivation of lines, a proper balance in terms of maturity, dominance? Do students stay in character?

III. Is pronunciation acceptable? Is enunciation distinct? Are articulation and projection adequate? Is voice quality adapted to dialogue and situation? Is there adequate variety in tempo, force and pitch?

IV. Is style of the presentation appropriate to script? Are stage movements and grouping in keeping with the principles of interest, attention, good composition, emphasis, motivation? Is the tempo appropriate to mood and type of play? Are climax, suspense, pauses developed effectively? Is costuming appropriate, adequate? Are hand properties appropriate, well handled? Is creativity, resourcefulness and inventiveness apparent? Is there great evidence of unity of effort?

Critic's Signature_____

Event Six

INTERSCHOOL DEBATE TOURNEY

I. Aims

A. To provide opportunity for debate students to participate in an interschool debate tourney.

B. To engage students in an intensive examination of a significant social, political or economic problem.

C. To enhance interest in interschool speech arts activities.

II. Place and Time

A. The tourney will be held in classrooms of a high school designated on a rotating basis by the League coordinator.

B. The tourney is to be held on a Saturday in March or April.

III. Sponsor and Administration

A. The San Diego City Schools Speech Arts League will be sponsor.

B. Preregistration of members of teams is to be required.

C. No additional entries will be permitted after the preregistration deadline.

D. The host school and the League coordinator will arrange details of tourney administration.

E. Review Board (grievance committee for event) shall be composed of League President, one teacher from host school, and one teacher at large from the League membership designated by the President. Decision by the Review Board at a particular event will stand as final.

IV. Critics

A. Critics will be obtained by arrangements made by the League coordinator and instructions from participating schools.

B. Critics will be obtained from interested and willing teachers of junior and senior high schools as well as from informed people of the community. (It is hoped that duty credit for teacher critics can be given by their principals.)

C. Critics will be briefed in responsibilities by informed festival officials.

D. Each school is to provide one judge for every two debate teams entered.

V. Evaluation forms for debate: These are included in the guide and are available in quantities. (See page 53.)

VI. Participants

A. Each San Diego City high school is limited to entries according to time and facilities available.

B. Each team will participate in the four rounds of debate.

C. Only two-man debate teams will be allowed to debate in any city tournament.

D. Divisions will be scheduled for Class A and Class B debaters. Class "A" debater is student in second year of competitive debate. Class "B" debater is student in first year of competitive debate.

VII. The Results

A. Awards of superiority and excellence in each division will be presented to team members based upon critics' point evaluation. A maximum of 16 teams of "A" debaters and 16 teams of "B" debaters will be awarded either superiority or excellence ratings.

B. Team awards will be given based upon the number of students qualifying as superior, excellent and good: Superior - 5 points; Excellent - 3 points; Good - 1 point. Quality of performance is emphasized as well as a full slate by using this method. There will be team trophies awarded to first, second, third and fourth places.

C. In team rating, debate teams will earn two bonus points for each win. This score is in addition to critics' point evaluation.

D. If any team should draw a "bye" in any round, their point rating for the "bye" round shall be the average of their scores on their other rounds plus one bonus point.

VIII. Description and Rules and Regulations

Debate, as in group discussion and parliamentary procedure, is a form of group speaking aimed at solving the problems of a democratic society. It is a fact that debate is primarily to persuade an audience, not an opponent. It is based on the assumption that if a person can hear opposing points of view argued effectively, he can receive valuable help in choosing the point of view which he prefers. The members of the listening group evaluate the clash of opinion of the debators and arrive at their own decisions. Therefore, the value of a debate as a democratic process justifies the effort and skill required to do a good job.

Debate can be the natural follow-up to a group discussion. Sharp disagreements as to the best solution to a problem can be debated, and wiser decisions can be the result.

A. The question shall be the topic announced by the Executive Council of the San Diego City Schools Speech Arts League and made available to all League members at the beginning of the school year in September through the office of the League coordinator.

B. Each team shall be prepared to uphold both sides of the question. Only two-man debate teams are allowed to participate in any debate event.

C. The following Oregon Style (cross-examination) debate method shall be used:

1. Length and order of speeches:

a. First affirmative constructive--8 minutes.
b. Cross-examination of first affirmative by <u>one</u> negative--3 minutes.
c. First negative constructive--8 minutes.
d. Cross-examination of first negative by <u>one</u> affirmative--3 minutes.
e. Second affirmative constructive--8 minutes.
f. Cross-examination of second affirmative by <u>other</u> negative--3 minutes.
g. Second negative constructive--8 minutes.
h. Cross-examination of second negative by <u>other</u> affirmative--3 minutes.
i. First negative rebuttal--4 minutes.
j. First affirmative rebuttal--4 minutes.
k. Second negative rebuttal--4 minutes.
l. Second affirmative rebuttal--4 minutes.

2. Special rules for cross-examination:

a. The questions must be directed to the speaker who has just completed his constructive speech and must be answered by him alone.

b. Questions must pertain only to materials offered by the opposition.

c. The questioner controls the time and may interrupt a lengthy reply. Any form of time wasting is unethical.

d. The respondent may decline to answer if he gives a valid reason.

D. For pairings a schedule shall be set up in advance for the four debate rounds, using symbols. Teams shall be matched as to class: Class A, teams in second year of competitive debate; Class B, teams in first year of competitive debate.

San Diego City Schools Speech Arts League
CRITIC'S EVALUATION FORM

Critic: _____

Room: _____

DEBATE

Host School: _____ Date: _____ Round: _____

Affirmative Team No. _____ Negative Team No. _____

Rate each speaker by checking the appropriate squares according to the following scale:

S = Superior; E = Excellent; G = Good; F = Fair; P = Poor.

S	E	G	F	P	S	E	G	F	P		S	E	G	F	P	S	E	G	F	P
										ANALYSIS										
										ORGANIZATION										
										EVIDENCE										
										REFUTATION										
										DELIVERY										
										ETHICS										

Affirmative -- COMMENTS

Negatives -- COMMENTS

Rate each team according to the following scale: Superior--10-9; Excellent--8-7; Good--6-5; Fair--4-3; Poor--2-1.

Team Rating: Aff. _____ Neg. _____

I give the Debate to (team) _____ of the (Aff. or Neg.) _____ for the following reason:

_____

Please circle to indicate closeness of decision.

This team won by the following margin:

1 2 3
Narrow Wide

Critic's Signature: _____

Event Seven

MASTER TOURNAMENT

I. Aims

A. To provide an opportunity for the outstanding speech arts students in the San Diego City Schools (senior high schools) to compete for individual recognition in those areas of speech arts in which they have previously been awarded certificates of superiority or excellence.

B. To provide an opportunity for further development of individual abilities in several areas of speech arts.

C. To provide a culminating Speech Arts League activity that focuses attention upon the desirability of outstanding work in the earlier Speech Arts League activities.

II. Place and Time

A. The Master Tournament is usually held on the Mesa College campus, host school.

B. The Master Tournament is to be held in May on Fridays and Saturdays.

III. Sponsor and Administration

A. The Master Tournament will be sponsored by the San Diego City Schools Speech Arts League.

B. Preregistration will be by listing of those students qualifying for the Master Tournament by their ratings in League activities throughout the year.

C. A school is allowed to enter up to <u>eight</u> participants in all categories, except <u>acting</u> and <u>debate</u>. However, a school qualifying more than the minimum of eight entries will have that number of qualifying places available for entry for the Master Tournament.

D. Review Board (grievance committee for event) shall be composed of League President, one teacher from host school, and one teacher at large from the League membership designated by the President. Decision by the Review Board at a particular event will stand as final.

IV. Critics

A. Critics will be obtained by arrangements made by the League coordinator and instructions from participating schools.

B. Critics will be obtained from interested and willing teachers of junior and senior high schools as well as from informed people of the community. (It is hoped that duty credit for teacher critics can be given by their principals.)

C. Critics will be briefed in responsibilities by informed tournament officials.

D. Each school is to provide one judge for every six entries or major part of six entry numbers. Judge should be an upper division college student or graduate, teacher or other qualified adult.

V. Evaluation Forms: Evaluation forms will be the same as those used for events throughout the year. (See pages 27, 33, 41, 47, and 53.)

VI. Participants

A. Participation in the Master Tournament is based on the student's achievement in Speech Arts League activities held throughout the year.

B. Students who receive a rating of superiority or excellence in forensics, interpretation, debate or discussion will be qualified to participate in the Master Tournament.

C. The casts of scenes which are selected as outstanding in serious or humorous category in the Acting Seminar will be qualified for participation in the Master Tournament.

D. An individual student may participate in as many events in the Master Tournament for which he has qualified.

E. A school is allowed to enter up to <u>eight</u> participants in all categories, except <u>acting</u> and <u>debate</u>. However, a school qualifying more than the minimum of eight entries will have that number of qualifying places available for entry for the Master Tournament.

F. Deadline for Master Tournament entries is <u>two weeks</u> before Tournament. Substitutions for entry may be made up to <u>one week</u> prior to first tournament date.

VII. Events

A. Forensics

1. Impromptu Speaking
2. Extemporaneous Speaking
3. Original Public Address

B. Oral Interpretation of Literature

1. Poetry
2. Prose
3. "Common denominator" selection

C. Discussion: A topic area will be announced prior to the Tournament. However, the exact wording of the topic for the event will be given to participants on day of event.

D. Debate: The topic will be the national debate topic. Debate procedure used at Master Tournament will be announced by the Executive Council at the beginning of the year.

E. Acting: The presentation of the same scenes selected for the critics awards in the Acting Seminar will be required.

VIII. Sample Schedule

A. Debate--debates "A" and "B" will be scheduled for Saturday one week prior to last Saturday of the Master Tournament.

B. Discussion--the discussion portion of the Master Tournament will be presented on the Friday afternoon before the last Saturday of the Master Tournament.

C. Forensics--will be presented during the morning session of the last Saturday of the Master Tournament.

D. Interpretation--this portion of the Master Tournament will be presented midday of the last Saturday.

E. Acting Scenes--the six acting scenes which qualified for presentation from the acting seminar will be presented on the last Saturday afternoon of the Master Tournament.

F. The Awards Assembly will be held following the intermission which follows the final round of the acting category.

IX. Rules and Regulations: All events other than debate will be conducted under the same rules and regulations as utilized in the various events throughout the year. Ties could be broken on the basis of number of high point scores and/or accumulated scores in preliminary event.

X. Awards (Determined officially in September at start of new school year with Executive Council responsibility to obtain agreement.)

A. All awards will be based upon critic's point evaluations.

B. Students in discussion will be evaluated on the total points of their best three rounds. Students in debate will be evaluated on win-loss record.

C. In past master tournaments certificates of superiority in each category have been awarded to approximately the top 15 percent of the students involved in that category, except for debate where the top four teams were presented appropriate awards, and acting where the two outstanding casts (one humorous and one serious scene) received awards. The question of certificates of superiority will be determined at the beginning of the new year in September.

D. Appropriate individual awards in each category will be presented for the top three places in both "A" and "B" speaker classifications. Duplicate awards will be given where students have same scores.

E. Individual sweepstakes will be determined by awarding five individual sweepstakes points for certificates of superiority. Also, bonus sweepstakes points will be given as follows: 3 bonus points for first place, 2 bonus points for second place, and 1 bonus point for third place. Individual sweepstakes awards of first place, second place and third place trophies will be presented to "A" Division participants as well as "B" Division participants.

F. Awards in the acting event will be given to first, second and third places in the humorous and serious categories. Individual cast members of first-place scene in the humorous and serious categories will receive outstanding trophy awards.

G. All awards will be presented for specific categories within the framework of the Master's Tournament. Individual recognition for over-all achievement is reflected in the individual sweepstakes awards.

INFORMATIVE MATERIALS TO AID PARTICIPANTS

THE DOUBLE TASK OF LANGUAGE

Given any thoughtful consideration, it must be apparent that our language has a double task, two functions. The one language, or use of language, is instrumental in getting work done. The other is for the expression of the feelings of the speaker. From the point of view of the hearer, the one language informs us and the other affects us, working largely on our feelings. Or, as the semanticist would put it, words, language, have extensional meanings and intensional meanings. It must also be apparent that humans can get themselves into a good deal of difficulty by not distinguishing between the two functions when writing or speaking, or failing to so discriminate between the two when listening.

What is happening in the world of speech, oral communications (and very exciting happenings they are, too), is that in the teaching of speech we are trying to incorporate the above realization, its implications and obligations. We are trying to make use of the very valuable understanding and knowledge of our language and language habits which have resulted from studies in general semantics, problem-solving, creativity, etc.

An Ethic for the Speech Arts League

What does all this mean to us?

It means that we look upon speech as a tool, a means to an end, rather than an end or an art in and of itself.

It means that we seek to make oral communication, speech, substance and content centered (rather than delivery centered).

It means that we seek to make it socially ethical and humanely concerned (rather than personally gratifying and profitable)--so that it is profitable to the society rather than just to the individual.

It means that we seek to emphasize the thought and speech disciplines (rather than the selfish attainment of transitory and temporary gratification or glory). As one college speech text puts it:

> "The ends do not justify the means: It is willful folly to fasten upon some single end or consequence which is liked, and to permit the view of that to blot from perception all other undesired and undesirable consequences. The man who says, 'He gets good effects, but his methods are bad,' speaks nonsense. Methods are bad because they have bad results; because, perhaps, they are destructive to social values." If one in speaking attains a laudable goal at which he aims in such a way as to lessen an audience's ability to make free decision, for example, both effects must be weighed; and the speaker is accountable for both. I may get you to take good actions

by keeping you ignorant, but I am responsible for both your immediate desirable action and for the ignorance out of which other undesirable actions may grow."

This may mean that the Speech Arts League will be somewhat out of step with some of the uses that are made of speech in our times, in our society. But it is the responsibility of the league and every educational institution to work toward the modification and improvement of that society, particularly in view of the advances in knowledge and understanding that are available to us. Speech enthusiasts, teachers and students alike, have a special obligation to be ever wary of the uses to which public discourse and communication are put, no matter how cloaked in expediency or good intentions. We do not condone the uses and methods of a Hitler or Goebles, and we cannot continue to condone similar methods and uses in our own society.

DISCUSSION IN HIGH SCHOOL

I. Introduction

"A splendid opportunity exists in the high school for a program of discussion," so states Elbert Harrington, Dean of Arts and Sciences College, and Harold Jordan, Chairman, Department of Speech, University of South Dakota. It can be centered in the curriculum more than almost any other speech activity. It is perhaps more oriented to actual life situations than debate and will appeal particularly to the less dynamic and aggressive personality. It should prove especially helpful in our difficult society and difficult times to explore and improve our critical thinking abilities and to gain vital experience in the democratic process. Discussion, utilizing reflective thinking, does this admirably.

II. Description and Values

Discussion as used in conference situations shall be leaderless group or panel attempts at reflective thought--the cooperative solution of a problem.

The dynamics of group interaction and deliberation is, in a sense, its own reward. But the justifications for group discussions as a major Speech Arts League activity are numerous, not the least of which is the basic and practical experience which it provides in the democratic process. Another is the very real challenge of finding solutions for the problems which beset us now and will increasingly concern the citizens of the future. As E. Paul Torrance says, "It takes little imagination to recognize that the future of our civilization--our very survival--depends upon the creative thinking of our next generation." Discussion provides a tangible and positive step in the oft-mouthed goal of "teaching our students to think!"

The attitudes and disciplines which make for successful discussion are as valuable in personal life as they are in public. Furthermore, the reflective thought process actually precludes the more popular speech form, debate. The involved argumentation of a particular resolve is but a minute part of the total inquiry problem-solving process. The concern in debate is narrowed to the proponents and opponents of but <u>one</u> of the many possible solutions to a specifically agreed-upon problem. The complexity and multiple causation of most problems which perplex our world, nation and locality surely deserve a broader more creative approach than the arbitrary limits of debate. The dichotomy of "either-or," "for," or "against" must be broken if we are ever to emerge from our quandries. It is so often not a question of "for" or "against" socialized medicine. This narrow thinking makes agreeable and practical solution impossible; e.g., to socialize medicine is but one of the dozens of <u>possible</u> solutions to a felt difficulty.

III. What Is Discussion?

Discussion, in its more general definition, means to "shake apart," to "examine," to "analyze." In this sense, discussion has been a practice common to man in all probability since people first learned to communicate. But in the sense of the term as used to express an organized group activity as it has developed in colleges, high schools and community groups, the word takes on a much more specialized meaning.

The term has been well defined by several experts in the field. Baird states: "Discussion is the art of reflective thinking and communication, usually oral, by members of a group, whose aim is the cooperative solution of a problem."

McBurney and Hance define the term as "the cooperative deliberation of problems by persons thinking and conversing together in face-to-face or co-acting groups."

Thonssen and Gilkinson offer a further clarification of the term in the statement: "Applied to the modern concept, it refers to the process of approaching a problem from all angles; of taking it apart, as it were, to determine the essential constituents; of sifting the possible contentions in order to arrive at a reasonable conclusion. By nature, therefore, discussion presupposes cooperative effort."

Several characteristics of discussion are invariably to be noted.

1. The group involved in the discussion is small. Rarely more than fifteen persons are involved in any one group; for optimal effectiveness the group should be limited to from four to eight persons.

2. The group is usually seeking a solution to a problem. The method of discussion may be used almost equally well, however, for the purpose of learning more about a subject, disseminating information, or evoking concern and interest, as are most of the "discussions" presented on the mass-media. The problem-solving goal will doubtless provide the more stimulating seminar activity.

3. The members of the group are interested in finding the truth of the problem. They are not interested in convincing the other members of the group to adopt a particular point of view. In other words, discussion is an investigative rather than a persuasive process.

4. The group attempts to consider all, not just two, angles of the problem as thoroughly as possible.

Reflective Thinking

The most effective progress in the discussion process can be made only when the group proceeds through the method of reflective thinking. By reflective thinking we mean "a scientific, impartial, unemotional investigation of a problem." The participant attempts to set aside all previously developed opinions and prejudices and considers the problem thoroughly from all angles. This is not easy to do. Our habitual pattern of thinking and deep-seated prejudices which have been developed over a period of years will often overshadow out best intentions, and we find ourselves constantly tempted to defen a point of view we have long held. This is particularly true if the subject under discussion touches us closely. Our progress toward reflective thinking may be accelerated somewhat if we keep in mind:

1. We can never know all the truth about any subject. There are always additional facts which we have been unable to discover. Therefore, we should keep in mind that any conclusion we reach can only be a tentative conclusion, based upon the facts we have been able to discover from the sources and information available. Consequently, we should never be dogmatic in presenting a point of view.

2. We should remember that things and events in the world are constantly changing. An opinion held today may be invalid one year or two months from today. In 1938, high school debaters won debates by showing that it was impossible for even a small army to be transported across the ocean and adequately supplied during an invasion. A few years later huge forces were being moved throughout the world and adequately supplied for the accomplishment of their purpose. We must remember to "date" our statements.

3. We must be aware that we are most likely to believe the things we wish to believe. If a particular course of action will best serve our own personal interests, we will usually find ourselves supporting that solution.

4. We tend to think according to an habitual pattern. If we have learned to regard a problem from a certain point of view over a period of years, we will automatically support that point of view whether or not it offers the most logical course of action.

5. We are inclined to separate persons or nations into groups and give all members of each group the same evaluation. For example, at present we are inclined to divide all nations into democratic or communistic governments. All democrats are good, all communists are bad. However, if we examine the governments closely, we find that not all the odd fellow-travelers are in the other camp. We should keep in mind that no two nations, or two nationalities, no two persons are exactly alike. In other words, we should learn to "index" our opinions.

6. We are inclined to defend a point of view we have introduced into the discussion. However, there is no particular reason to become the champion of an idea we have introduced. In discussion, we want to find an accurate answer, and we should not permit our pride to lead us to defend a position that has been shown to be incorrect. There is no stigma attached to altering opinion in discussion. That is, in fact, why we seek an education, participate in discussions, so that we may form more valid opinions, those based on sound evidence and verfiable facts. On the other hand, one should not desert a point of view the moment someone has disagreed with it. A discussion will progress, problems will be solved only as participants reach concensus and verbalize their agreement.

   Occasionally, however, participants in their eagerness to be agreeable or perhaps in their desire to achieve a high rating as a capable performer, alter their opinions with every new point of view expressed. Differences of opinion in a discussion are inevitable, but that is what makes it lively and vital and stimulating. Usually such differences can be "ironed out" by persuing evidence and authority. Consider: on what facts, on the basis of what evidence, do the participants have different opinions? If after careful and honest thinking such differences cannot be reduced or agreeably compromised, discussion should continue along other avenues seeking things on which participants can and do agree. (It is usually neither necessary nor wise to settle such differences by a vote; better to agree to disagree here and agree to find areas where agreement can exist.)

   It is obvious that the proper attitude for good reflective thinking is difficult to accomplish. The fact that the majority of participants in discussion fail to achieve it is demonstrated in almost every discussion, whether it be a student panel or a group of experts on a radio or television program. However, sincere efforts toward reflective thinking may greatly improve our ability in cooperative thinking; we may achieve greater understanding of the different points of view concerning important questions, and we are likely to become more tolerant of the opinions of those who do not agree with us. If this type of training is conscientiously practiced through high school and college, we should emerge as citizens better equipped to take our place in the cooperative task of running a democracy.

The pattern of discussion

Discussion attempts to follow a scientific process of investigation. After studying 700 inventors, Rossman in 1931 suggested seven stages in the process of creative production: (1) observation of a need or difficulty, (2) analysis of the need, (3) survey of all available information, (4) formulation of all solutions, (5) critical analysis of the solutions, (6) the birth of the new invention--the idea proper, (7) experimentation to test out the idea.

This bears a striking resemblance to the stages in the inquiry, or critical thinking, or problem-solving process as proposed by John Dewey in 1933: (1) recognition of a problem, (2) analysis of the problem, (3) suggestion of possible solutions, (4) testing of the consequences, and (5) judgment of the selected solutions.

Dr. J. P. Guilford of USC thinks it is just possible that these ideas about how we think, create, and solve problems may prove in time to be among the most valuable contributions to humanity of all time.

It is natural then for group problem-solving discussions to be divided into five distinct stages which correspond closely with the patterns discovered or proposed by Rossman and Dewey. They are: Stage 1--location and definition of the problem; Stage 2--analysis of one problem; Stage 3--suggestion of possible solutions; Stage 4--choosing the best solution; Stage 5--further testing of the selected solution.

Stage 1. Wendell Johnson thinks that "if you can state the problem, you can find the cause and the solution." Since the progress and benefits of discussion depend almost entirely upon considered agreement and concensus among its members, it is perhaps wise initially, immediately, for members to submit annotated evidence, statistics, testimony, examples of what precisely they and numerous authorities think the problem to be. Early agreement on this particular point is usually very helpful in establishing a tone and climate for later agreement. In short, the group first must come to terms with the question. "What is the problem?" or, "What particular aspect of the problems do members of this group agree to discuss?"

In the process, the group attempts to determine the extent of the problem as they propose to discuss it. Many questions may involve a wider field of consideration than the time at the disposal of the group will allow. It may therefore be necessary to limit the problem to a particular area of the general question. For example, one discussion group preparing to discuss the question "What should be done to improve race relations in the United States?" decided that it would be impossible to include the problem of the Negroes, American Japanese and Chinese, Indians, and Jews in one discussion, so they agreed, on the basis of considerable evidence, to limit the discussion to a consideration of the Negro problem, which their evidence indicated to be the most obviously deplorable, pressing and urgent from numerous viewpoints: national prestige, humanitarian concern, democratic ideals, financial cost.

Definition also involves the clarification of the terms of the question, in order that the members of the group or panel may start with a common understanding of the meaning of the question.

Stage 2. This stage may be referred to as analysis. The analysis stage of the discussion involves a consideration of the problems' history and background. It attempts to provide a complete picture of the problem. It may be axiomatic that the more complete the picture, the easier and more

effective the solution will be. Actually there may be two distinct steps to Stage 2.

Step 1. If one wishes to solve a problem, he seeks causes--why there is this problem and how did it come to be. So the first stage of analysis may well be the search for agreement among members of the group, on the basis of their preparation and evidence, as to the problem's causes. The full coverage of broad extensive research will here be imperative.

Step 2. A second step of Stage 2 might well be a discussion focusing about the group's limitations and restrictions on solutions. It is usually called "Criteria for Solution." Essentially it means that any moral, ethical bounds that will be placed upon an ultimate solution should be agreed upon here. That is, almost any problem confronting humans is today soluble by annihilation; we could "drop a few bombs" and the problem would be erased along with a few million human beings. This latter concern may lead to establish as a criteria for solution certain humane limitations upon ultimate solution.

Participants are usually too eager to move to Stage 3, the suggestion of possible solutions, for this is the most inventive, free and creative aspect of the reflective thought process. Yet if the analysis is done well, both Stages 3 and 4 will be enhanced. Step 1 of analysis, the Search for Causes, automatically sets up Stage 3, Possible Solutions. Step 2 of analysis, Criteria for Solution, is of great help in accomplishing Stage 4.

Stage 3. Possible Solutions. Participants attempt to list all possible solutions. Some consideration may be given to their advantages and disadvantages, but it is not considered wise to let the discussion bog down into defensive arguments pro or con. For Stage 3 will be most productive if kept free and uninhibited. Give free play to almost any idea that comes to mind. For one hair-brained plan may suggest another that, with modification, could be very practical, a real break-through. E. Paul Torrance in numerous studies in idea-tracking concludes that "individually or in groups there is in problem-solving a definite correlation between quantity and quality." It does seem logical that the more ideas a group has to draw from the more likelihood there is for arriving at an agreeable solution. Careful study and review of causes will help.

Stage 4. Best Solution. The word "best" is used for lack of a better term. It is very unlikely that a single solution will be acceptable to all. It is also unlikely that there is much profit in human affairs of looking for a panacea. The wisdom to avoid such futile searches is perhaps man's greatest achievement thus far. When selecting a "best" solution, the group will no doubt combine the better features of several of the proposals in Stage 3. The multiple causes found in Stage 2 will call for a multiple plan for solution. The best solution will then be selected after a comparison and discussion of the relative merits of suggested solutions that seem most feasible. The group will want to evaluate each part of their solution against both the agreed causes and agreed criteria for solution. Does the best solution meet the causes; does it violate the limitations placed upon solution?

In many questions, the participants are in general agreement as to the best solution, but the provisions for getting up the solution, the plan of action, and putting it into effect may require consideration. Occasionally the group will not entirely agree as to the course of action that should be taken, and majority and minority reports may result. A failure to reach complete agreement at this point does not mean that the discussion has been a failure. Any situation in which facts have been presented, opinions and ideas carefully considered, and different approaches to the problem carefully studied, will improve the thinking of all participants and will tend to draw them closer together. It will also result in greater tolerance for the other person's point of view.

Stage 5. Testing. The fifth stage, which has been listed as further testing of the solution, is not always included. In the progressive discussion, in which one period is usually devoted to each phase of the discussion, the final stage may be listed as "What may we as citizens do to aid in accomplishing this solution?" or "How may the solution be placed into operation?"

Types of discussion

Many types of discussion have been devised for the development of a problem within a group or before an audience. There are two types, however, that are most frequently used by high school groups. The first and most frequently used, is the panel discussion; the second, the symposium.

Panel discussion

The panel usually consists of from four to eight persons, arranged in a semi-circle or around a table. The discussion proceeds in an informal manner with members of the panel permitted to speak freely in a conversational situation. No order of speaking or time limits are prescribed.

In discussion seminars, the panel system is generally used, and a series of rounds is arranged, each round dealing with a stage in the problem-solving pattern. Round I, for example, may be devoted to location and definition of the problem; Round II, to the analysis of the problem; Round III, to possible solutions; Round IV, to choosing the best solution; and Round V, to discussing what the panel members may do as citizens in helping to put the solution into effect and/or questions that may be permitted from the audience in order to "test" the thoroughness, soundness and practicality of the group's solution.

A slightly different arrangement devotes Round I to definition; Round II to analysis; Round III to development of solutions; Round IV to any course of action that might be outlined by the group. The testing stage is omitted.

A minimum of 30 minutes is usually devoted to each phase of the discussion.

Symposium

A symposium usually consists of from three to five members. Each participant is assigned a particular phase of the topic to develop. A chairman introduces the members of the panel in turn. In the symposium, the panel members usually rise and present their materials as public speeches. The chairman attempts to coordinate the various topics and summarizes the discussion. A forum period may be held following the symposium in which the audience is permitted to ask questions of the speakers. This method is not particularly suited to a thorough development of all phases of the problem, but the audience can be given a general picture of the problem.

Lecture-forum

In this form of discussion, the subject is developed by a speaker who is usually an authority well qualified to discuss the matter. Following the lecture, members of the audience are permitted to ask questions. The questions may be asked directly by a member of the audience, or the questions may be written out, collected by the ushers and read by the chairman. The latter method allows some degree of selection in the questions used, and makes possible the elimination of poorly-worded or undesirable questions.

Dialogue or duo-discussion

Two speakers may jointly develop a topic. One usually serves as questioner and the other as respondent. If both are well informed on the subject, they may exchange roles during the course of the discussion and both ask and answer questions. This method, when well handled, is more interesting than listening to a single speaker and provides the information of two experts in the field instead of one.

Finding materials for discussion

Careful preparation is important to every participant in discussion. Very little progress can be made toward solving a problem if the members of a discussion panel bring to the discussion only the knowledge they had at the time the question was assigned. Yet we frequently see students taking part in discussion who are satisfied with previously-formed opinions, and we are content to depend upon their ability to talk much and glibly, to win them acclaim as capable performers.

The conscientious student will attempt to investigate all the sources available to him, and will study extensively all angles of the problem. He will not be content with the reading of a few articles on the subject. He may well start with the usual system, checking the card catalogue in his school and public libraries for possible books dealing with the subject under consideration, and looking into the Reader's Guide for articles listed from current magazines on the question. The Encyclopedia Britannica and Encyclopedia Americana are dependable sources for background materials on some questions. The World Almanac, the Statistical Abstract and yearbooks of various types may prove useful. Newspapers, such as the New York Times

and the Christian Science Monitor are helpful. However, in some instances, the books and magazines may prove too limited to offer material aid. He may turn to special sources that publish materials on his particular subject. A letter to a few of these agencies will frequently bring much valuable material at very little expense.

Special sources for obtaining materials

1. Send a letter to the Bureau of Documents, Washington, D.C. State the subject and ask for a bibliography and any free materials that may be available.

2. Write a congressman or senator, stating the question, and ask his assistance in locating materials. Such requests are cared for promptly. The men in Washington are happy to help their constituents become better informed upon public questions.

3. Write to the Congressional Digest, Washington, D.C., and inquire whether they have devoted an issue to your question.

4. The Public Affairs Information Service published by the H.W. Wilson Company may be contacted for materials. This company also published the Reference Shelf Series, and they may have devoted a volume to your subject. Many of the current questions used in discussion and debate are included in their series.

5. The Public Affairs Pamphlets, published by the United States Office of Education provide information on a wide variety of subjects. The pamphlets are inexpensive and are pointed for use in public forum groups.

6. The Carnegie Endowment for International Peace, New York City; the World Peace Foundation, Boston, and the Foreign Policy Association, New York, are useful sources on some subjects.

7. Many of the radio and television discussion programs which constantly consider problems of current importance provide copies of the discussions they have presented on the air.

8. Listen to radio and television newscasts and news commentators. Many questions of current importance are constantly under discussion. Up-to-the-minute opinions will help develop your thinking.

9. Read newspaper and newspaper editorials.

10. Talk with prominent citizens in the community; notice and attend public affairs meetings, San Diego Open Forum. Many of these men and women are very well informed and are glad to share their ideas with you. Avoid accepting their opinions as the last word upon the subject, but give their ideas careful consideration.

11. Finding materials for discussion:

Reader's Guide	New York Times
Encyclopedia Britannica	Christian Science Monitor
Encyclopedia Americana	Current History
World Almanac	Congressional Digest
Statistical Abstract	Time Magazine

Careful recording of sources will save much time. Many students use up valuable moments in trying to locate a statement they have seen "somewhere." Quoting an exact source is much more satisfying than having to resort to such statements as "I read an authority who said," etc. Accuracy of statement is important in discussion.

Each participant will want his cards with him in orderly arrangement so that he can quickly locate pertinent materials between stages (no materials are allowed in room). Equally, he will want to prepare in his preparation time, a tentative outline of his materials and ideas, an over-all guide as to what stage of the discussion he will likely find his information useful. This outline may be left open--with many blank spaces for jotting in new ideas gained in the process of listening to his colleagues when holding practice discussions, or at least he should be prepared with pad and pencil to keep a running list of items of agreement, for frequent summary and review, future reference to information presented by others. No participant, for example, should think of entering Stage 3 without a substantial list of agreed-to causes; no one should attempt Stage 4 without a list of solutions proposed in Stage 3 and any criteria for solution agreed upon in Stage 2, etc. This will be a helpful start with your debate research.

Participating in discussion

Each person taking part in discussion has a responsibility to the other members of the group and to his audience. It is impossible for two or three members of the group to make the discussion representative of the collective opinion of the group. This can only be achieved when every member is fully prepared to carry his share of the discussion. The participant will be more likely to accomplish this responsibility if he keeps well in mind the following rules and suggestions:

1. Make careful preparation. Through extensive reading and serious thinking the panel member should organize his ideas, set them down in a well-arranged outline, and come prepared to contribute his share to the consideration of the problem. He may use the outline during the discussion.

2. Do not monopolize the discussion. When one is well-prepared, the temptation may be to talk too much. The participants should express ideas briefly and clearly, then give others a chance to talk.

3. Avoid arguments. When a panelist's point of view is challenged or refuted, he should avoid rushing to its defense, wait for other points of view to be expressed, then if he feels that his idea should have further support, speak calmly and fairly. He should direct his remarks to the entire group or audience, and not center his attention upon the person who has opposed his point of view.

4. Do not become a proponent of a particular cause or course of action. One should avoid as much as possible identifying himself with a particular point of view. If the participant will introduce ideas in the third person,

as: "It has been suggested . . ." "It might be possible to use this method . . ." or, "Do you think this would work?", rather than starting with expressions as, "I believe . . ." "It seems to me . . ." or, "This is what should be done," he will find it much easier to maintain a neutral position.

5. Think before you speak. One should make sure that his point is related to the phase of the problem under consideration, and that his comment will be a contribution to the topic. Too many participants are guilty of confusing the point under discussion by introducing ideas that belong in the later stages of the discussion.

6. Be a good listener. Be alert; listen to understand. Follow the course of the discussion. Make comments pertinent to what the prior speaker has said rather than always changing the subject or introducing new ideas.

7. Be responsible for keeping the discussion moving in the proper pattern. There are many ways in which to do this. Suggest a compromise between two different points of view. Make clarifications, review and summarize. Verbalize agreement.

8. Be ready to ask questions. To clarify a point that is not clearly understood or which needs further development, or to draw other members into the discussion to determine if the line of thought is pertinent to another stage of discussion.

9. Be willing to adjust one's point of view IF the members of the panel demonstrate that it is incorrect.

10. Include all members of the group in comments and also talk to the audience, if there is one.

11. Participate. Watch for an opportunity to speak, and when another person finishes speaking, make a contribution. A panelist need not wait to be recognized. There is no limit upon the number of times he may speak, but he should remember to give others an opportunity.

12. Be friendly, conversational and interested. Project the voice sufficiently to be heard by all persons in the room and, at the same time, keep the speech conversational.

13. Contribute. Contributions may consist of a statement of a point of view, agreement with some other member of the group, information or evidence to support or clarify a point, questions directed to any member of the group to clarify a point, statement of a difference of opinion, asking someone for an opinion.

Participating in discussion: - Summary

1. Make careful preparation.
2. Do not monopolize the discussion.
3. Avoid arguments.

4. Do not become a proponent of a particular cause or course of action: (Use 3rd person) i.e., "It has been suggested . . ."
"It might be possible to use . . ."
"Do you think this would work?"
not "I believe . . ." "It seems to me . . ."
5. Think before you speak.
6. Be a good listener.
7. Be responsible for keeping the discussion moving in the proper pattern.
8. Be ready to ask questions.
9. Be willing to adjust one's point of view.
10. Include all members of the group in comments (and also talk to the audience if there is one).
11. Participate (you don't have to be recognized - when another person finishes speaking - contribute).

DISCUSSION OUTLINE AND NOTES

What is discussion?

1. Discussion, in its more general definition, means to "shake apart," to examine, to analyze. In this sense, discussion has been a practice common to man in all probablility since people first learned to communicate.

2. "Discussion is the art of reflective thinking and communication, usually oral, by members of a group, whose aim is the cooperative solution of a problem."

3. By reflective thinking we mean "a scientific, impartial, unemotional investigation of a problem."

4. The participant attempts to set aside all previously developed opinions and prejudices and considers the problem thoroughly from all angles.

5. In discussion, we want to find an accurate answer, and we should not permit our pride to lead us to defend a position that has been shown to be incorrect. There is no stigma attached to altering opinion in discussion.

Stage I. Location and definition of the problem (30 min.)

I. Stating the problem

A. Annotated evidence
B. Statistics
C. Testimony
D. Precise examples by authorities

II. Coming to terms with the question

A. "What is the problem?"
B. "What particular aspect of the problems do you members of this group agree to discuss?"

III. Clarification of the terms of the question

Stage II. Analysis of the problem (40 min.)

I. Consideration of the problem's history and background

A. Where
B. How
C. Why
D. Nature of problem today
1. Symptoms
2. How extensive (number of people affected)
3. Causes

II. Complete picture of the problem

A. Search for agreement among members of the group (on basis of their preparation and evidence) as to the problem's causes.

B. "Criteria for Solution" (any moral, ethical bounds that will be placed upon an ultimate solution should be agreed upon here); i.e., any problem confronting humans is today soluble by annihilation - "drop a few bombs" - problem erased with a few million human beings.

(Note of caution - Don't be too eager to move to Stage III.)

Stage III. Possible solutions of the problem (40 min.)

I. List all possible solutions

A. Consideration given to advantages and disadvantages
B. Solutions basically alike
C. Solutions different but compatible
D. Solutions not compatible - don't bog down into defensive arguments pro or con)

II. Choose possible solutions

Stage IV. Best solution of the problem (30 min.)

I. Combination of the better features of several of the proposals in Stage 3.

II. Selection of best solution after a comparison and discussion of the relative merits of suggested solutions that seem most feasible.

A. Does the proposed solution attack causes of problem?
B. Does solution attack symptoms and meet causes of problem?
C. Does it violate limitations placed upon solution?
D. Is solution practical (can plan of action be put into effect)?

Stage V. Symposium and Forum: Further testing

FURTHER CRITERIA FOR INTERPRETATION

The following quotation from Shakespeare is usually thought of as "Advice to Players." However, in the opinion of Lorraine M. Jenkins, instructor in speech at San Diego Mesa College, it contains good and timeless advice to any communicator, and particularly to those engaged in the oral interpretation of literature.

> Speak the speech, I pray you, as I pronounc'd it to you, trippingly on the tongue; but if you mouth it. . . I had as lief the towncrier had spoke my lines. Nor do not saw the air too much with your hand, thus, but use all gently; for in the very torrent, tempest, and, as I may say, the whirlwind of passion, you must acquire and beg a temperance that may give it smoothness. O, it offends me to the soul to see a robustious periwig-pated fellow tear a passion to tatters. . .
>
> Be not too tame neither, but let your own discretion be your tutor. Suit the action to the word, the word to the action; with this special observance, that you o'erstep not the modesty of nature. . . the purpose of playing both at the first and now, was and is, to hold as 'twere, the mirror up to nature; to show virtue her own feature, scorn her own image, and the very age and body of the time his form and pressure. Now this overdone, or cometardy off, though it make the unskillful laugh, cannot but make the judicious grieve; the censure of the which one must, in your allowance, o'erweigh a whole theatre of others.
>
> --Shakespeare, HAMLET
> Act III, Scene 2

Perhaps the most crucial commentary Shakespeare makes has to do with the interpreter's purpose, his goal. At no time, is it implied, has he the goal (the right or the privilege) of gaining plaudits for his personal abilities alone, only as they contribute to the matters in question. The interpreter is always an intermediary between the printed page and an audience. All that he does should be geared to the illumination, enlightenment and appreciation that can be fostered in his audience for the selection involved.

When Shakespeare says that his function is to "hold the mirror up to nature," it should not be assumed that a performer, and especially an interpreter is given free reign to imitate or mimic naturalistically. For a mirror is always a tool put to the service of increased vision. It is but a reflection. It may reflect a rosy image or the picture may emerge cloudily (as "through a glass, darkly"), with a particular, limited or unusual point of view, one we do not normally get.

An interpreter should remember that his media lies somewhere between performance (acting, impersonation) and public address (direct person-to-person communication in the speaker's own words). Of course he will borrow principles, even occasional techniques, from both, but he should keep in mind that what he does will be evaluated partly in terms of the question: "Is this the best way of communicating this particular idea, impression, feeling, appreciation?" He should consider carefully what and when to "interpret" drama and what and when it is wiser to "produce" drama. He should consider what and when to "interpret" oratory and what and when to develop his own speech, what and when to allow readers to read prose or poetry themselves and when he can add a dimension to that prose or poetry. Many knotty and really unnecessary difficulties will be avoided if the interpreter keeps his over-all goal and aim in mind. He should select that which will challenge, that which will mean more if interpreted orally than if read silently.

Useful in deciding these critical matters (for we are really considering the interpreter's choice of selection and his arrangement of those materials) are three "extrinsic factors," according to Charlotte Lee in Oral Interpretation. These three are universality, individuality and associational value. Naturally there is some overlap, but essentially the reader (and critic) will consider whether the material selected has:

1. Universality--the material, ideas, are potentially interesting to all people because they touch on common experience. The emotional response is one which all readers and listeners could or should have at one time or another. Of course if the experience is one which is too common, there is little point in taking special time for it. This still need not deter the reader if the author has expressed it with exceptional individuality or made particularly effective use of associational values.

2. Individuality--many poems have been written on the "universal" subjects of love and death. The writer may not have anything particularly new to say--if it has universality it can scarcely be new--but he may have a wonderfully fresh or new way of saying it. The writer's attitudes toward death may differ drastically. A moment's comparison of Bryant's Thanatopsis and Dickenson's I Heard a Fly Buzz will illustrate this very clearly. So the interpreter will look particularly for selections which throw new light on subjects or concerns of potentially universal appeal. We may not recognize this universality until we realize with what individuality the author has made use of associational values and techniques.

3. Associational values--the writer gives the reader something to do rather than telling him quite everything. He has chosen references and words which allow or help the reader to enrich the subject matter from his own background of experiences and feelings. His words have connotations which the listener senses and reacts to; he stimulates the imagination and storehouse of memory by creating particularly vivid and appropriate "images."

Thus the factors of universality, individuality and associational value are closely related and serve to enhance and balance each other. The idea is drawn from an experience which all men are able to or need to share. The method of expression is different from that used by other authors. The association of ideas points the way for the imagination to follow.

A special word perhaps needs to be added about arrangement. Far too frequently, we suspect, the oral interpreter settles on one selection. (The effectiveness of the cutting which he may have to do may be considered "arrangement," in these cases.) More often, we think, if an interpreter seeks to consider the audience response—the increased appreciation which he seeks—he could and perhaps should present "a program" of selections and excerpts, all evocative of a particular idea, illustrative of an author's individuality or style, or even of several author's contributions compared and contrasted. The matters of clarity, cumulative effect and impact will begin to be operative and important. The usual practice of selecting 7-10 minutes in sequence from a play, for example, is somewhat limiting. Considerable inventiveness can be exercised with resulting audience illumination and understanding, by using numerous excerpts from the dialogue which the interpreter has "programmed" to illustrate the play's theme or one aspect of the author's style, or character traits, changes, etc.

Having now a clear purpose and goal, the interpreter can appreciate the importance of an extemporaneous introduction. The three goals of an introduction, generally discussed, can be found on page 76 . They are discussed there in connection with public address, but in principle they are the same for oral interpretation. Introductory remarks should not be read or memorized. The goals of attention-interest, foreshadowing, and rapport, and the special dimension that an interpreter adds to the works of literature are otherwise sacrificed.

The following provocative questions (asked by Dr. Charles P. Green, University of Oklahoma) may assist you in preparing the most useful introductory remarks for your selection since the technique or approach used should vary considerably from person to person and selection to selection. At no time, Dr. Green cautions, should you consider that all of these items should be covered in each introduction. Ultimately the deciding factor must be your reason for reading, your purpose and goal--what you can do to enhance the grasp and appreciation of your audience.

1. Does the introduction give information necessary for the understanding of the selection(s)?

2. Does it establish the proper mood for listening? (In the majority of instances, this is, perhaps, the most important single function of the introduction in oral interpretation situations.)

3. Is it clear--did you, e.g., get the title and the author?

4. Did it befriend the author?

5. Did it create the feeling that the reader had a rich background of information concerning the author(s) and work(s), or did he appear to tell everything he knew?

6. Did it reflect the reader's own style, understanding, and purpose rather than that of a professional critic or editor? That you have consulted authorities is very commendable; however, when using their ideas directly or indirectly it is important to give them proper credit.

7. Does it gain attention--interest? Do you ask, "This sounds as if it were going to be an enjoyable or worthwhile experience. I think I'll like it, profit from it; let's hear it!"

8. Was it too short; too long; just right?

9. Were the transitions, necessary interpolated remarks and explanations smooth and appropriate?

Evaluating the reader's apparent insight and understanding of his materials is, I'm sure, the most difficult and least tangible aspect of interpretation. Occasionally the reader will exhibit (usually unwittingly) gross misunderstanding of his work. Usually, however, there is some interpretive leeway in a work of art--it can legitimately mean several things (to several people) at the same time. Frequently it is a work of art because it is rich in associational possibilities as we mentioned. Consequently, it is most important that in his introduction the reader give some hint (foreshadowing we called it) of what he hopes to communicate and convey. In the final analysis, equating simple and obvious materials which are well realized by the interpreter with complex and challenging ones not so clearly revealed, will always be a subjective matter. This lack of neatly objective criteria you simply must accept, just as the author before you had to take his chances with a vast and varied reading audience; hopefully you'll find it stimulating to get many critical evaluations and points of view in this matter. Hopefully, not only will your appreciation and understanding of your material grow as a result of these reactions, but also your tolerance of many and varied viewpoints will grow along with your communication skills.

This matter of apparent understanding is sometimes inseparable from the interpreter's handling of the peculiarities of the form or selection. A simple question, "What will be the most difficult (or perhaps most important) thing about interpreting this selection?" might well put you on the track of what is primary here. When you read a sonnet, some realization of sonnet structure is imperative. It is a difficult form, and both sonnet writing and reading can hardly be evaluated without that special discipline clearly in mind. Whether it is the backward construction of a Faulkner short story (where he may start with the climax, electric and dramatic, and then through a series of anticlimaxes completely revise your initial reaction), it is as important to you as the more usual narrative structure where the interest and excitement start moderately and build up to a climax. How many readers have you heard who start effectively and strongly, then slowly but surely run down and wear out before they've finished, or manage to start and finish interestingly but leave a great sagging gap in between?

It is important that you consider whether it is characterization which is most important, or structure, or metre, or ridiculous rhyme (as in Ogden Nash) or descriptive words and phrases, imagery or suspense--or what? Prose, poetry and drama each have their peculiarities. In addition, each poem, each drama and each prose selection will have its special difficulties and special features. The wise reader will have taken the time to discover and explore these. He will learn to handle them skillfully, both physically and vocally. He may find it necessary to remark upon them in his introduction. An evaluation of his insight and understanding must in part be based upon it, as in the long run will the total impact and his over-all success as an interpreter.

SOME GUIDELINES FOR PREPARING IMPROMPTU, EXTEMPORANEOUS, AND OTHER PUBLIC SPEAKING EFFORTS

It should be made clear at the outset that while there are distinct similarities in oral and written communication, in one distinct feature they differ. Perhaps the most obvious similarity is that to be effective all communication must be purposeful. At no time does a reader or listener want to feel that he is wasting his time, that the speaker or writer is only fulfilling a prescribed obligation, talking for the sake of talking, writing for the sake of writing (or because he was artificially assigned or otherwise compelled to). A speaker or writer must have a strong and substantial need for and reason to communicate. Usually it will have little to do with himself; usually it will have to do with his subject. Perhaps this is most difficult in extemporaneous and impromptu speaking: the "pressure" situation. Nothing will substitute for a real need and desire to communicate something of substance to an audience.

While this is common to all communication and probably obvious, it must also be obvious that what a speaker tries to communicate must be less complex, more simply structured and ordered, than what a writer can do. A reader can stop to think; he can look back at what he has read. A listener cannot. A speaker must consequently do this for his audience. Equally, what he sets out to accomplish must be possible in the oral medium and in the limits of time available. Part of this will be reflected in shorter sentences and simpler, less formal wording than is the practice when writing. But it is more than that; there will be a difference of how much of what and of what complexity in the oral communication.

Organization

Your first impression is always an important one. Consequently you will want to make a strong and calculated effort to do three things immediately upon starting to talk. This part of your speech is your introduction, and we usually say that you have three goals in your introduction: (1) to capture attention and interest, (2) to establish rapport, and (3) to foreshadow the mood or tone or intent of the speech.

It is probably unfair to your audience to start with a joke, no matter how good, if it has nothing to do with the subject of your speech and especially if your purpose is to be harshly critical of something or someone. You would not be foreshadowing, suggesting, hinting at the subject or mood which is to follow. Audiences do not like to be misled. Put yourself in their place.

On the other hand, humor is one of the best ways of getting audience attention and interest, since nearly everyone likes to smile or laugh. But nearly as useful are such things as stories (narration), pertinent example, illustrations, quotations, startling statements, provocative statistics, etc. Go out of your way, make a strong and deliberate effort to get your audience interested and attentive.

A speaker who has successfully done this has already established a good deal of rapport with his audience, created a willingness and desire to hear him, to really listen. Rapport is sometimes a pre-disposition to listen and accept, a subtle give-and-take between speaker and audience, a feeling or an air that this is worthwhile, worth the time and effort. A speaker wants to create the feeling that he is qualified and interested in doing something with and for these people in his audience.

With some speeches it is wise not only to suggest what is to follow, foreshadow, but also to state explicitly and clearly what you'll try to accomplish. Then your audience has something to measure with. They know what you're trying to do, where you're going. They don't usually like to be mystified. In other cases, of course, it would be foolish to reveal your purpose and intent too soon. You probably would not reveal that "Today I intend to sell you $5000 worth of life insurance!" Nor would you announce that "My purpose today is to make you laugh!" But we would like some suggestion of whether your purpose is a serious one or if it is all right to laugh.

Keep in mind also that an introduction (and conclusion) are not the main parts of the speech and should therefore be of proportionate length.

Other factors to be considered in organization are the suitability and clarity of your main points. Probably it is wise in your speech (of any duration) to settle on no more than four main points. It is amazing how much more difficult it is to remember four rather than three main points, and far more so, five than four. Johannes Brahms said, "It is easy to compose but dreadfully difficult to let the extraneous notes fall under the table." But that is just what the speaker must do--decide what is necessary and what is not. The deciding factor will of course be his purpose. For each main point must clearly and obviously fulfill and accomplish his purpose. If the relationship is not clear, or if it is indirect, or if it depends upon the acceptance of a subordinate idea, the speaker has not fulfilled his obligation to select and order. Do not be afraid to state the main points more than once so that the listener knows what they are and how they make the overall purpose an acceptable and valid one.

Finally, the last aspect of organization is your conclusion. This should be a conclusion to the speech, not the conclusions you, or you think we should, draw from the materials of your speech. A conclusion to a speech consists of final remarks you attach to the speech proper in an attempt to accomplish two simple goals: (1) you want to round out your speech, give it a feeling of completion, to let us feel that it is finished rather than cut off in midflight; (2) you want to make it memorable, give us something to take with us, something that will stick in our memory and an hour later, a day later, serve as a bridge, a liaison back into the speech, what you really wanted to accomplish.

The easiest way to give a feeling of completion, of course, is to summarize, to review the main points and highlights of your speech. Sometimes this helps to make it memorable too. Unfortunately so many speakers conclude by summarizing, that it soon loses its effectiveness. Sometimes (depending on your purpose) it is possible to plea for acceptance or for a

course of action. The most effective conclusions, however, are probably "epitomizing" conclusions. Certainly this offers the most variety. To epitomize, one tries to capture the essence of a thing, the idea or point in a nutshell. The same devices that are so effective in getting attention and interest will be useful in the epitome conclusions--an appropriate bit of verse, a quotation, a suitable example or analogy, a story or statistics. The possibilities are unlimited. The epitome conclusion will round out the speech and will be memorable.

In summary, the (your) organization includes an effective introduction and conclusion, a clear sense of purpose which is fulfilled by the main points you've carefully selected. We want to know what those main points are by the time you finish, so they must be stated and restated with clarity, and they must have a clear relationship to your purpose and be consistent with each other.

Content

By content we refer to your support, verification-qualification, and to some extent choice of words and phrasing.

Your main points are arguments or premises or generalizations or sometimes inferences. Each of these is an allegation which you must try to substantiate or support. We may say that the purpose of content or support is to make your ideas (main points, allegations) (1) clear, (2) interesting, and (3) acceptable.

We know something of what keeps an audience interested--statistics, analogy, examples (told as stories?), quotations, etc. Happily these same devices are of immense help in making the idea, the main point, clear. So support your main points with them, many of them. (Definition is usually considered a supporting device, but bear in mind that word definitions alone are of little help. Translate them into action--use an example of what you mean. "A pencil is a writing instrument--what I mean is . . ."). Use these supporting devices generously. They are always interesting and they make ideas clear.

A critic will ask if you have enough support to make the allegation acceptable--one example (told as story) doesn't make the generalization true--and he will also ask if the support is pertinent. Think it over; your example may be a better example of something other than what you used it for. Also he will ask if it is verified and qualified. A good speaker always credits the source of his stories, statistics, quotations, etc. If you quote or paraphrase an idea or statement of Albert Schweitzer, we probably have some idea of the likelihood and validity of the idea. To say, however, that "Reader's Digest says" is not so helpful. Who is Reader's Digest, and was it originally published elsewhere? Who is Dr. Vladimir Smerntz? Should we accept his work? In other words, to be effective a speaker should annotate such material and make some effort to qualify the source for us.

And always he should keep in mind his audience, their needs, and experience. He should translate things into their understanding; he should, via support, make his ideas pertinent and applicable to them. Part of this you can accomplish also by choice of words and phrasing. Audiences are, of course, insulted when you "talk down" to them, but they are equally annoyed when you put on airs. Fine phrases and big words should never be substituted for real qualified content.

Keep in mind that the content of your speech (which will be the vast majority of it since organization includes but a skeleton framework), is made up of your attempts to make the main points clear, interesting and acceptable.

Delivery

Physical and vocal delivery can be effective adjuncts to the communication process--they can aid and abet it--but they should never be allowed to supplant or substitute for, take the place of, honest and reflective thought and substance.

The primacy of delivery and delivery techniques (it's not WHAT you say but HOW you say it) does all too frequently in our world take the place of research, evidence, support, logic. It will be all too easy to give an audience the impression by appearance and vocal manner that the speaker is a good one. All too often, however, we assume that because a speaker's manner is pleasant or good that what he says is also good. Failure to distinguish between what a speaker has said and how he has said it has been an important casual factor in some of the sorriest pages of human history. All of us need to become discerning listeners; each of us needs to make a firm resolve not to try to mislead audiences with physical and vocal delivery trickery. Honest conversational and straightforward communication is talking with people rather than at or for or to them. Devices which make undiscerning audiences feel that a speech had merit or devices that discourage an attitude of discernment or that try to hide an absence of real thought or substance, no matter how effective they seem to be at the moment, ultimately can do little but harm for the speaker, for the world of ideas, and for audiences.

The good speaker does have responsibilities and obligations to his audience and his society--sometimes even at the cost of popularity. For speech in a free society is a real privilege and a fundamental tool of the freedom. Every effort must be made to preserve it and keep it honorable.

Shakespeare offered excellent advice when he said "suit the action to the word and the word to the action." Idea and delivery, both physical and vocal, need to be integrated, of one weave. Keep in mind, too, that a real concern for what you want to communicate and for the person to whom you wish to communicate, is one of the best ways of overcoming or avoiding nervousness.

Obviously a speaker wants to eliminate and overcome physical and vocal habits and mannerisms which distract his audience or impede communication. Naturally a speaker wants to develop standards of diction, pitch variation, force, time-pause and vocal quality that will assist him rather than detract from what he has to say. Naturally relaxed, easy posture and carriage--yet most effective vitality and alertness--are qualities worth working for. And don't forget the single most effective delivery technique speakers can employ is the very simple one of direct eye contact.

Visual and aural appeal and attractiveness, while valuable assets, need to be placed in their proper perspective--a supplemental role. To do otherwise is to train speakers in dramatics--and listeners equally need to become perceptive of the speaker who substitutes dramatics for substance and thought. A genuine person-to-person conversational manner should be the speaker's goal.

FURTHER CRITERIA FOR EVALUATION OF ACTING

It is generally agreed that there is no standard system of judging a cutting from a play in acting. However, certain basic criteria can be considered by critics in their rating of performances.

Choice of Selection: Usually festival selections fall within acceptable standards and should be given equal consideration by the critic regardless of preferences for some scripts over others. Nevertheless, the choice of selection is important. The script must be well adjusted to the acting group in order that the actors have an opportunity to demonstrate their abilities and not seem inadequate because of being overtaxed.

Dr. Carl Cass, Professor of Drama at the University of Oklahoma, suggests the following points to consider in selecting a play unit:

1. Avoid producing something that is not even a play situation.
2. Avoid the frivolous play which lacks charm.
3. Avoid the morbid scripts of elemental emotions which lack audience sympathy for at least one of the characters.
4. Avoid scripts that are technically awkward.
5. Avoid badly-written scripts.
6. Avoid poor cuttings of long plays.

There should be an adequate exposition to make the situation and character relationships apparent to any observer without any previous knowledge of the whole play from which the material is taken. Necessary exposition may be supplied by an introduction narrative.

Characterization and Interpretation: Usually the general quality of characterization and interpretation (acting) is regarded by critics as the most important basis for the rating of selections. However, some selections are most effective because they have clever staging and expert directing but lack adequate acting. In high school presentations, it is not always apparent where directing stops and acting begins, for the high school director is very largely responsible for the quality of work done by the student actors. However, critics consider anything done by the actor is acting.

Dr. Cass also states that evaluation of characterization and interpretation should consider the following factors:

1. The vitality and spirit shown by the actors when giving a certain verve or relish that is apparent to the observer.

2. The quality of all visible behavior of the actor, involving concentration and spontaneity shown by total bodily responses of the actors, staying in character by listening and reacting to other characters, eliminating all irrelevant movements and motivating and performing all movement definitely with ease.

3. Voice and diction of the actors.

4. The quality of vocal interpretation of lines, involving the following: good reading in terms of meaning, proper phrasing, emphasis and subordination; good emotional motivation of lines; and good vitality, spontaneity and ease in speaking.

Staging and Mounting: It is agreed that a festival presentation is effective because of the work and efficiency of the instructor as the director. And it is true that the effects of good direction in some presentations are much more apparent because some scripts are better vehicles for direction. Therefore, the festival critic considers the group behavior part of the presentation in staging and the individual behavior as the acting part.

EVALUATIVE FACTORS FOR DEBATE

The sympathies or the personal opinions of the critics have no bearing upon the evaluation of the debaters. The ratings and decision are determined by the effectiveness of the debaters in fulfilling the requirements of the evaluation factors considered.

Analysis: Did the introduction capture attention, focus attention on the central theme, and clarify? Were points so clearly stated that they could be remembered even after the opponent spoke? Were transitions apparent at the moment made rather than a few sentences later? Did the conclusion re-emphasize forcefully and vividly, and was there an original effective appeal rather than the trite "so I hope you'll agree with us that ... etc."? Was the analysis thorough? Did it distinguish between major issues and minor ones? Was there a distinction between essential and relatively unimportant points?

Evidence: Were facts, figures, statistics documented? Were they relevant, comprehensive, valid, adequate? Were inferences from the evidence well stated? Were "expert" opinions really those of honest, unprejudiced experts who were in a position to know and who realized they would be quoted? Were such opinions used to reinforce the debater's own reasoning rather than as a substitute for his own reasoning? Was the substance of the opinion stated before the expert was quoted?

Organization: Was the wording, evidence, arguments, etc., adapted to what was said by opponents? Was the speech adapted to this particular audience in this room on this particular occasion with this particular opponent? Was the opponent quoted correctly (exactly if possible) or was it a twisted or misunderstood version of what he said?

Refutation: Were the debater's points effectively resupported or re-established? Were opponents implicit and stated premises recognized and analyzed? Were fallacies noted in the use of evidence and in the use of logic? Were points to be refuted stated clearly, explained fully, attacked adequately with evidence and reasoning, restated effectively and tied-in with the speaker's own contentions? Did refutation and rebuttal deal with essential rather than minor or trivial points, although related to question? Since the debater is trying to convince the audience rather than his opponents, did he watch the audience enough to discover what points "got over" with the audience rather than just with what points "got over" to himself? Was the cross-examination effective? Were the questions well worded and helpful to expand the debate?

Delivery: Did the speaker appear to be interested in analyzing and meeting issues squarely rather than sidestepping them? Did he appear to look on this activity as a worthwhile experience in the art of ethical advocacy rather than an "exercise" in the juggling of facts, condusing of issues, invention of impossible and untenable definitions of terms? Did he weight arguments rather than count them? Was he courteous to opponents in terms of action, wording, and tone of voice both while speaking and while the opponent was speaking? Did he appear to be trying to convince the audience rather than his opponent? Did he recognize that the other side must have some merit to make the subject debatable?

NOTES TO CRITIC ON JUDGING DEBATE

The basic elements of debate rest in the advancement of an argument by the affirmative side that a change would be to advantage. There are two methods for the affirmative to use to advance: either the Standard, harm-need case, or the Comparative advantage case.

The Standard Case:

1. A need to change from the status quo.
2. That there be a plan to solve that need.
3. That the plan is feasible and implementable.
4. The plan would solve the needs as explained.

The Comparative Advantage Case:

1. The team will advance their philosophy.
2. They will present their plan.
3. They will offer advantages to support their plan.
4. In these cases the affirmative must assume the burden of proof.

The basic role of the negative side is to show:

1. That no need exists or that the affirmative exaggerates the need for change.
2. The affirmative plan would not meet this change, or that it has too many inherent disadvantages.
3. In a Comparative Advantage Affirmative Case, the negative must show that the plan is not superior to the status quo.

The Cross-Examination Method: Theoretically, the cross-question period is for the purpose of clarification for the debaters. The critic should not evaluate the debate on this point.

Generally, during the cross-question period the following general rules may be followed:

1. If asked a question, the team member should make an effort to answer the question.
2. The questioner must allow the questionee a chance to answer. He may demand that the answer be brief and he may stop an attempt to ramble, but he should be courteous.
3. If a question is asked that cannot logically be answered with a yes or no, but such an answer is demanded, the questionee may rightfully refuse to answer and/or request that the question be re-phrased.
4. Since the cross-question period is frequently used to pin down an opponent, the critic must be cautious that the answer is not avoided merely to prevent admitting too much.

5. The questions must be directed to the speaker who has just completed his constructive speech and must be answered by him alone.

6. Questions must pertain only to materials offered by the opposition.

7. The questioner controls the time and may interrupt a lengthy reply. Any form of time-wasting is unethical.

8. The respondent may decline to answer if he gives a valid reason.

9. A concise, insisting cross-examination or delivery is not a sign of rudeness or over-aggresiveness. A good debater can be ruthless in his procedure but still remain well in bounds. If, however, a debater becomes vindictive or contemptuous, he should be penalized.

Special Warnings:

1. Usually the winning team is the team which has done the best job of supporting their contentions. Care should be taken by the critic to reflect this when ratings are given so that the winning team has a higher, or at least equal score to the losing team.

2. Opinions, for both sides, are not especially valuable except to show tendencies of certain people. A team which uses a quotation of opinions as proof is vulnerable because there are opinions on both sides available. After all we are debating this issue because there are at least two sides. Sound reasoning from fact generates proof.

3. A Negative team may propose a counter plan--that is to say, both teams may suggest a change. If this is done, it is done during the Negatives' first constructive speech; then the Negative team must also assume the burden of proof and show that their proposal would be more advantageous than the Affirmatives.

4. A new contention or issue may not be admitted after the four constructive speeches have been completed. However, it is proper for either team to offer new evidence to support a point mentioned earlier in the debate. As a matter of fact, a team is expected to offer new facts to support a contention if those facts used seem to be lacking.

5. Because of the nature of debate, it is proper to suggest solutions that may be considered unconstitutional at the present time. However a plan may be unimplementable if the Supreme Court has previously rejected a similar case.

6. A debater should be confident and courteous. He should never be rude, insulting, or disrespectful to members of the opposition, the critic or a member of the audience.

INTRAMURAL SPEECH ARTS FESTIVAL

I. Aims

A. To provide opportunity for all students enrolled in speech or drama classes to participate in a festival within their high school.

B. To provide opportunity for students outside of speech or drama classes to participate in a festival within their school.

C. To enhance interest in speech arts activities within the high school.

D. To display activities of the speech arts classes to the community.

E. To provide experience for students as preparation for future interschool speech arts events.

II. Place and Time

A. The festival will be held in the classrooms of the high school.

B. The festival will be held on an evening designated by speech arts instructors. (Suggestion: 6:30-9:30 p.m.)

III. Sponsor

A. The speech arts classes or the speech-drama clubs would sponsor the festival under the direction of the instructors.

B. Duties of the sponsor:

1. Promote publicity through:

a. School newspaper
b. School bulletin
c. Club announcements
d. English classes

2. Order awards.

3. Establish the number of events for the festival.

4. Reserve rooms in the school for use in the festival.

5. Put the date of festival on the school calendar.

IV. Critics

A. Who will be critics?

1. Faculty--willing members are not too difficult to obtain.

2. Parents and parents' friends.

a. Student-entrants can encourage their participation.

b. A parent should not evaluate any event in which his child participates.

B. How can critics be found?

1. Club members, class members, or sponsor of the festival.

2. Letters can be sent via student to each parent to:

a. Inform him of the activity.

b. Invite him to attend and to observe.

c. Ask if he would be willing to evaluate as a critic.

3. Parents who indicate that they plan to attend can sometimes be encouraged to be a critic in an emergency.

4. Extra or alternate critics should always be available.

C. How can the critics be informed of their responsibilities?

1. After all the participants register, a letter should be sent to each critic to acquaint him with:

a. The events he will be evaluating.

b. The room he will be using. Critics don't move from room to room; the participants circulate to the different critics. The critics send the evaluation forms via runners to festival headquarters.

c. The critic's form he will use.

d. The location of the rooms, the headquarters and the preliminary briefing session by means of a map of the area.

2. Critics should receive a copy of this speech arts Participation Guide, with pages describing events and rules designated.

3. Critics will be asked to meet 30 minutes preceding Round I for a short briefing session and to receive evaluation forms and a list of participant numbers for all three rounds.

V. Evaluation forms

A. Appropriate evaluation forms should be used for the various events.

B. Samples of the evaluation forms are shown in this guide along with interpretation of criteria for evaluation.

VI. Participants

A. All students in the speech and drama classes are encouraged to enter the festival as a class assignment.

B. Very few students are unable to enter if informed far enough in advance. Students who cannot attend can be required to give their material for class evaluation instead.

C. Students outside the speech and drama classes can be encouraged to participate with good results. (Suggestion: an English class could present a group interpretation, or a social studies class could prepare a group discussion.)

VII. Situations

A. With only entrants from one school, events will be limited.

B. This speech arts Participation Guide describes the following events:

1. Discussions (See pages 23-27.)

2. Oral interpretation of literature (See pages 29-33.)

a. Poetry
b. Prose

3. Public speaking (See pages 35-41.)

a. Impromptu
b. Original public address
c. Extemporaneous

4. Debate (See pages 47-51.)

5. Acting (See pages 43-45.)

a. One-act plays

b. Programmed excerpts from plays developed around a theme (Solo- or two-person acting)

c. Ensemble interpretation of literature, such as drama quartet, poetry playhouse, readers' theatre and speech choir

C. In the large high schools it may be necessary to schedule events at different times.

VIII. Schedule

A. The students should be required to register at least a week in advance. A deadline should be adhered to by all.

B. A master list should be made which includes the name and entrant number of each participant. Sample:

1. Jane Smith
2. Joe White
3. Jim Richards

C. A master schedule of the rooms, rounds and situations should be made and distributed to each participant in the festival a few days before the event to:

1. Correct mistakes.

2. Let the participant know when and where to report.

3. Answer any questions.

D. Each participant performs three rounds--each round before a different critic.

E. It is better to set up three sections or divisions for each situation. So that, each critic meets each participant in his event in the course of three rounds. Sample:

Oral Interpretation of Poetry

	Room 22 Critic #1	Room 23 Critic #2	Room 24 Critic #3
Round I	No. 3		
Round II		No. 3	
Round III			No. 3

Note: No. 3 above is participant No. 3 corresponding to Jim Richards on the master schedule, VIII B.

IX. Results

A. Tabulating the results or points on the evaluation forms can be easily done:

1. A participant's points from all three rounds are added together for a total.

2. The results can be tabulated after each round and added together after the results of Round III reaches the headquarters.

3. Two competent and informed people can do the tabulation work.

B. Before the festival, make a list for each event which includes the name of the student and his number from the master list. Sample:

Oral Interpretation of Poetry

3.	Jim Richards	27.	Sandy
4.	Linda	47.	Carol
15.	John	49.	Rick
19.	Jack	50.	Janet
26.	Joan	58.	Jean

Note: This list should be kept with the "Oral Interpretation of Poetry" results that are being recorded so that reference to the entrant numbers and names in ranking can be easily made.

C. The results that are of each event can be recorded on a chart. Sample:

Oral Interpretation of Poetry

Participant Number	3	4	15	19	26	27	47	49	50	58	ETC.			
Round I	5	4	3	4	5	NS	4	2	3	NS				
Round II	4	3	3	3	5	NS	4	3	3	NS				
Round III	5	4	2	2	5	NS	3	2	3	NS				
Total	14	11	8	9	15	–	11	7	9	–				
RANK	2nd	3rd	7th	5th	1st		4th	8th	6th					

Note: Rankings shall be decided on the basis of high total cumulative scores, counting each critic's decision equally, in each round. Ties shall not be broken until the final round, and in the finals the following procedure shall be used: Ties shall be broken by the greatest number of superiors (5 points), then seconds (4 points), then thirds (3 points), etc. If there is still a tie, it shall be broken by the preferential system in the final round.

Greatest number of superiors method:

	Rd. I	Rd. II	Rd. III	Total	Ranking
Jack	4	3	2	9	First
Janet	3	3	3	9	Second

Preferential critic's method:

	Rd. I	Rd. II	Rd. III	Total	Ranking
Linda	4	3	4	11	First
Carol	4	4	3	11	Second

X. Awards

A. Students should be instructed to report to the auditorium, or the place in which the awards are to be given, immediately following their last round.

B. As the tabulation for each event is completed, awards for that event can be made while headquarters personnel continues to tabulate the results of the remaining events as they come into headquarters.

C. Awards can be supplied by the speech classes or an interested club.

D. Awards can be restricted to certificates if finances are not available.

E. Awards recommended for first or second ranking are:

1. Books appropriate to the situation, e.g., a thesaurus or Hayakawa's Language in Thought and Action.

2. Recordings (oral interpretations, author reading own work, etc.)

F. Awards for third and fourth ranking can be certificates.

XI. Checklist for the festival administrators

A. Preparing the announcement

1. Invitation letter
2. Name, location, time, date
3. Location of headquarters
4. Names of personnel, festival directors, home addresses and telephone numbers
5. Rules on eligibility and entries
6. Deadlines
7. Divisions and special eligibility rules
8. Critic requirements
9. Awards

10. Description of events

    a. Topic
    b. Procedure
    c. Awards
    d. Rounds
    e. Elimination
    f. Rank, rate or decision

11. Schedule
12. Food and beverage
13. Entry form

B. Preparing for the festival

1. Prepare a list of suitable eating facilities. If available on campus, state hours, prices and other facts.

2. Arrange for purchase and delivery of awards prior to festival.

3. Arrange for festival headquarters and a tabulation room.

4. Arrange for supplies.

    a. Evaluation forms
    b. Charts

        (1) Critics
        (2) Rooms
        (3) Events posting

    c. Colored pencils: red, blue
    d. Pencils
    e. Typing paper
    f. Carbon
    g. Paper clips
    h. Stapler
    i. Typewriter
    j. Tabulation room
    k. Keys to rooms
    l. Bulletin boards
    m. Thumb tacks
    n. Scotch tape
    o. Campus maps

5. Arrange for personnel.

    a. Host
    b. Director
    c. Events directors
    d. Policy committees
    e. Secretary-typist
    f. Runners and helpers
    g. Critic chairman
    h. Custodian

6. Obtain critics.

   a. Determine the total number of critic hours.

   b. Obtain the number of critics needed for the required hours.

   c. Assign all critics on a round-by-round basis making certain that enough critics are assigned at all times and that assignment cards are prepared and given to all critics.

7. Assign rooms.

   a. Room list should be prepared in triplicate; listed in order of decreasing excellence for festival purposes.

   b. Room assignment chart should be prepared by room and events.

C. Administering the festival:

1. Receive and process all entries.

   a. Assign numbers.

   b. Make master lists, events list and critics list in triplicate.

2. Check all items under "B".

3. Conduct orientation sessions, if any.

4. Have posting made out in triplicate.

5. Have evaluation forms for first round made out.

6. Post matchings.

7. Hand out evaluation forms.

8. Collect evaluation forms.

9. Tally results.

10. Post results according to awards to be given.

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